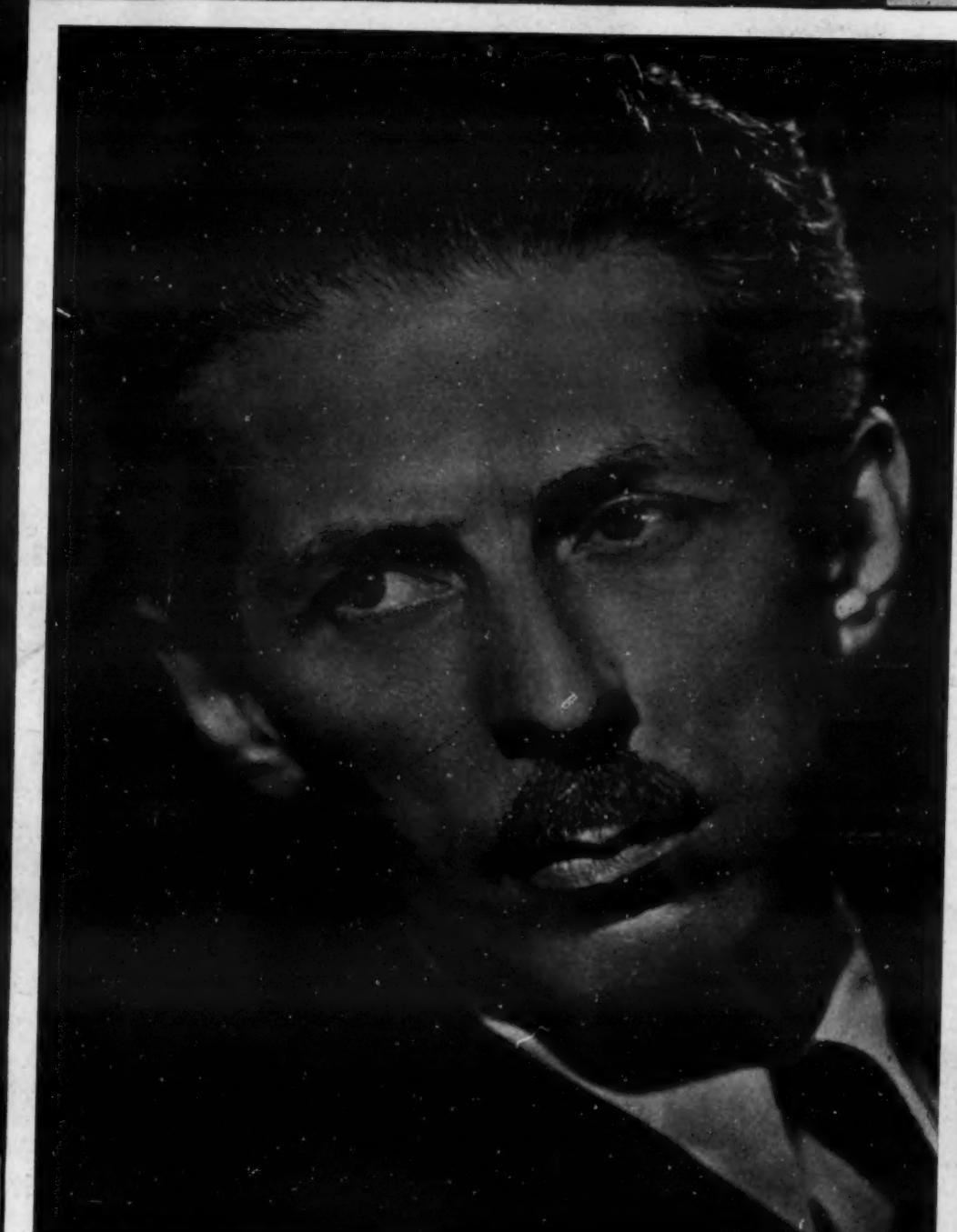


MUSICAL AMERICA



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MUSICAL AMERICA

Premieres Scheduled For New York City Center

Each Week Divided Between Opera and Symphony Programs—New Operatic Productions Listed—Bernstein to Conduct Symphony

TEN weeks of opera by the City Center Opera Company and 20 concerts by the New York City Symphony, Leonard Bernstein, conductor, began Sept. 19 in the recently air-conditioned auditorium at the New York City Center. Two new operatic productions and the debut of several American and European singers are included in the season's plans.

A new policy has been inaugurated dividing each week between symphony and opera. Symphony programs have been scheduled for each Monday and Tuesday evening, while Thursday, Friday, Saturday and Sunday evenings and Sunday matinees have been allotted to opera productions under the artistic and musical direction of Laszlo Halasz.

This policy of joint operation, according to Paul Moss, managing director of the Center, will increase the quality and efficiency in both departments of opera and symphony since the same musical personnel will be used, and many fine "first desk" musicians, heretofore unavailable, have joined forces with the City Center for the entire 10-week period.

Eugen Onegin Scheduled

The two new productions to be offered by the City Center Opera are Richard Strauss' *Ariadne Auf Naxos*, an intimate satire on the institution of opera itself, which will have its first American performance by a professional company on Oct. 10; and Tchaikovsky's *Eugen Onegin*, to be sung in Russian at a later date—its first performance by a resident company since 25 years ago when it was shown by the Metropolitan Opera.

Favorites of the established repertory to be shown are *Madama Butterfly*, *Pirates of Penzance*, *La Traviata*, *Rigoletto*, *The Bartered Bride*, *Carmen*, *La Bohème*, *Faust*, *Cavalleria Rusticana*, *Pagliacci* and *Tosca*.

Joining the roster of the City Center Opera are Ella Flesch, dramatic soprano, who has been assigned the title role in *Tosca* and *Ariadne*; Carla Castellani, dramatic soprano, and Giuseppe Valdengo, baritone, both from *La Scala*, Milan; Vasso Argyris, Greek dramatic tenor, who will make his American debut after a stormy underground career with the Maquis in France, and Dorothy Sarnoff, who will return to sing the leading roles in *La Bohème* and *Faust* after her single appearance last fall.

Other events will be the appearance of Hilde Reggiani, lyric coloratura; the American debut of Lucia Evangelista, lyric soprano, and Gino Fratesi, lyric tenor, both of whom enjoy a considerable European reputation; the debut of an American veteran in *Pagliacci*, Norman Young; the conversion to opera of Allen Stewart, bass-baritone, from a career in Broadway musical comedy; and the reappearance of Camilla Williams in *Madama Butterfly*, and her debut as Nedda in *Pagliacci*.

Lucille Manners, Virginia MacWatters, Polyna Stoska, Margery Maver and Winifred Heidt also will be heard, while music director Halasz will have on his conductorial staff Jean Morel, Thomas P. Martin, Julius Rudel, and as

(Continued on page 42)



Information Services Branch

R. A. E. Bauer

SALZBURG FESTIVAL

RESUMES WITH

U. S. ARMY AID

Festivalgoers (above left) watch the arrival of General Mark W. Clark's car at the Festspielhaus on opening night. (Above right) General Clark is introduced to the audience by Lieutenant Colonel Edwin Y. Kretzmann. (Right) Through the vista of Mirabell Garden may be seen Fortress Hohen-salzburg



A. Madner

A COLORFUL performance of Mozart's *Don Giovanni* launched the 1946 Salzburg Festival, extending from Aug. 1 through Sept. 2. General Mark W. Clark, Commander of the United States Forces in Austria, and members of his staff were present on the opening night. In his reply to the address of welcome made by the Austrian Land Governor of Salzburg, General Clark mentioned the importance of the festival to the cultural life of Austria, saying that the small town of Salzburg would be the musical center of the world during the festival period.

Following the initial opera, 45 evenings of opera, symphony, dome concerts, serenades, chamber music and stage performances were given. All performances were produced by the Salzburg Festival Committee, which is composed of Austrians only. However, the Military Government of the United States Army assisted the members of the committee in their work whenever difficulties arose which the Austrians were unable to overcome. Two American artists participated in this year's festival: Grace Moore, who gave a recital on Aug. 11, and Yehudi Menuhin, who was soloist at a symphony concert on Labor Day.

Some 1,500 persons, including Chancellor Leopold Figl, who made an address, attended the initial *Don Giovanni*. Among the singers were Hans Hotter, in the title role, and Ljubia Welitsch, as *Donna Anna*. Joseph Krips conducted. (A complete report of the festival will be published in the October issue).

Metropolitan and AGMA Bargaining Progresses

PROSPECTS that the Metropolitan Opera season will begin Nov. 11, as scheduled, brightened considerably with the recent announcement that the American Guild of Musical Artists, an American Federation of Labor affiliate, has conceded two major points in its dispute with the Opera Association.

At a meeting held in New York, AGMA members voted that the Metropolitan management has "the right to determine the number and competence of its chorus." The decision was reached, according to a statement from the AGMA Board of Governors, that by so deciding it could "at this moment best serve the public and opera and advance American culture."

Hyman R. Faine, executive secretary of AGMA which represents all Metropolitan artists, stated, as *MUSICAL AMERICA* goes to press, that negotiations with the Opera Association were continuing in regard to salary, severance pay, compensation and general working conditions.

The dispute has centered about the Metropolitan's proposal to reduce the chorus from 94 to 78, with severance pay based on the length of service to those who lose their jobs. The Opera Association took the position that

(Continued on page 42)

Philharmonic Lists New Works, Soloists

Thibaud, Szeryng and Templeton to Play—Concertos to Have Premieres

Artur Rodzinski, returning for the fourth consecutive year as musical director of the New York Philharmonic-Symphony Society, has announced four important premieres—three of them French—for 1946-47. These include Manuel Rosenthal's *Musique de Table* in its American premiere on Oct. 10, 11 and 13, Henry Barraud's Piano Concerto, with E. Robert Schmitz as soloist, in its American premiere, on Dec. 5 and 6, Paul Hindemith's Piano Concerto in its world premiere, with Jesus Maria Sanroma as soloist, on Feb. 22 and 23, and Arthur Honegger's *Jeanne au Bucher* in its American premiere on April 3 and 4.

Manuel Rosenthal is the head of the Paris National Radio Orchestra, and in addition to *Musique de Table* has written the oratorio *Saint Francis of Assisi*. In his composition, an example of program music, Mr. Rosenthal depicts such dishes as roast beef and venison in wine sauce.

Henry Barraud, French composer, conductor and critic, was born April 23, 1900, in Bordeaux, and studied composition in Paris with Paul Dukas and Louis Aubert. In 1939 he finished composing his Piano Concerto, the very day a member of the Garde Mobile knocked at his door to deliver orders to rejoin immediately the 117th Infantry Regiment at Le Mans where, as reserve lieutenant, he was to find his company. Later, he escaped from the Germans to the so-called free zone of France. Finally, in March, 1939, he returned to Paris to join the resistance group and work secretly for the liberation of the French National Radio. The Piano Concerto, he says, is one of several compositions which are a testimony to this tragic period.

The Hindemith Piano Concerto was composed especially for Jesus Maria Sanroma, an old friend of the composer's. It is in three movements. The last, marked *Tre Fontano*, is a 14th century dance tune based on a manuscript in the British Museum, first reprinted about 30 years ago by the eminent German musicologist Johannes Wolf.

Honegger's *Joan* Planned

Joan at the Stake was written by Arthur Honegger to a text by Paul Claudel and was dedicated to Ida Rubinstein who spoke the lead in performances given in Brussels and Paris before the war. The work consists of speaking parts—including Jeanne d'Arc herself—and singing roles. There is a mixed adult chorus and a children's chorus.

Jacques Thibaud's appearance with the orchestra will mark the first concert of the French violinist in this country since 1932. Alec Templeton's name figures for the first time on the society's subscription prospectus. A new Milhaud cello concerto will be introduced by Edmund Kurtz. The Polish violinist Henryk Szeryng, well known in Latin-America, will make his debut with orchestra in New York as Philharmonic-Symphony soloist. An unusual program will offer excerpts from *Pelléas et Mélisande* with Maggie Teyte and Martial Singer as soloists. The youngest soloist will be 14-year-old Sylvia Zaremba.

The complete list of 1946-47 soloists is as follows: Pianists: Claudio Arrau, Robert Casadesus, Ania Dorfmann, Eugene Istomin, William Kapell, Eugene List, Witold Malcuzynski, Artur Rubinstein, Jesus Maria



Lawrence Tibbett takes time out between rehearsals and opera appearances in Rome to have his picture snapped by Mrs. Tibbett. The American baritone's recent European tour also included concerts in Berlin, Heidelberg, Wiesbaden and Stuttgart, where he sang before GI and civilian audiences

Sanroma, Rudolf Serkin, Alec Templeton and Sylvia Zaremba.

Pianist and Harpsichordist: Wanda Landowska.

Violinists: Mischa Elman, Joseph Fuchs, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin, Isaac Stern, Joseph Szigeti, Henryk Szeryng, and Jacques Thibaud.

Cellist: Edmund Kurtz.

Singers: Maggie Teyte and Martial Singer.

Members of the orchestra who will appear as soloists are John Corigliano, concertmaster; Michael Rosenthal, assistant concertmaster, and Leonard Rose, solo cellist.

Operas Announced For New Orleans

Butterfly Opens Season —Symphony Plans and Artists Listed

NEW ORLEANS.—Operas to be produced in New Orleans for the forthcoming season which begins Oct. 11 have recently been announced by Hugh M. Wilkinson, president of the New Orleans Opera House Association.

Opening the season is *Madama Butterfly* with Irma Gonzalez, Gino Fratesi, Suzanne Sten and Julius Huehn. This is followed by *La Traviata* with Dorothy Kirsten, Thomas Hayward and Robert Weede; *Aida* with Gertrude Ribla, Kurt Baum, Bruna Castagna and Robert Weed; *La Bohème* with Dorothy Sarnoff, Eugene Conley and Jess Walters; *Carmen* with Winifred Heidt, Raoul Jobin and James Pease. There will also be a presentation in February or March to be announced later.

Lionel Adams, president of the New Orleans Symphony has announced that the organization will present 16 Tuesday evening concerts, of which 14 will be by subscription and two offered as extra concerts, when Vladimir Horowitz and Nathan Milstein will be the respective attractions. Eleven concertos will be played by noted artists, including Eugene List, Isaac Stern, Rose Dirman, Erica Morini, Leon Fleisher, Artur Rubinstein, Zino Francescatti, Edmund Kurtz, Rudolf Serkin, Mr. Horowitz and Mr. Milstein.

The Philharmonic Society, Corinne Mayer, president, has expanded its schedule in celebration of its 40th anniversary, offering Jascha Heifetz, Artur Rubinstein, Ezio Pinza, Karin Branell, Luboshutz and Nemenoff and a three-day festival by the New

York Philharmonic-Symphony with Artur Rodzinski as conductor and Helen Traubel as soloist.

Irwin Poche's attractions will be the Strauss Festival, Icelandic Chorus, Carmen Jones, Fritz Kreisler, Don Cossack Russian Chorus, Tito Guijar, Oklahoma, Lauritz Melchior and concert orchestra, Gladys Swarthout, Jose Iturbi, Rose Marie, Hurok's Original Ballet Russe, Ballet Russe de Monte Carlo, Jooss Ballet, Ballet Theatre, Fritz Reiner and the Pittsburgh Symphony and several plays.

HARRY BRUNSWICK LOËN

Hart Named Manager Of Seattle Symphony

SEATTLE.—Phil Hart, Portland, Ore., concert manager, has been appointed manager of the Seattle Symphony, Hector Escobosa, president of the Orchestra, has announced. Mr. Hart will have charge of the general administration of Symphony activities, under the direction of the Board of Trustees. His duties will include coordination of promotion,

publicity, ticket selling and business management and the coordination of the efforts of the Volunteer Symphony workers.

He is scheduled to assume his duties Dec. 1. Mrs. Vera White and Mrs. Margaret Henderson will assist Mr. Hart, who is a graduate of the Massachusetts Institute of Technology and Reed College. He has been managing concerts in Portland since 1942.

N. D. B.

Rochester to Have Five Conductors

ROCHESTER, N. Y.—The Rochester Philharmonic will give 13 concerts next season, instead of the usual 12. Guest conductors include Leonard Bernstein, Erich Leinsdorf, Georges Enesco, Vladimir Golschmann and Guy Frazer Harrison.

Mr. Bernstein will conduct four concerts, Mr. Leinsdorf five concerts, Mr. Enesco one, appearing as soloist at another concert, and Mr. Golschmann one. Mr. Harrison will conduct two concerts. Among the soloists at the concerts will be William Kapell, pianist, Jennie Tourel, soprano, Rose Bampton, soprano, Mr. Enesco, Luigi

Silva, cellist, and Mr. Bernstein.

The summer session at the Eastman School of Music drew a large number of teachers and students and the attendance at the summer recitals at Kilbourn Hall was large on all occasions.

MARY E. WILL

Philadelphia Season to Open Oct. 4

Ormandy and Noted Guest Conductors Will Lead Orchestra

PHILADELPHIA—A distinguished array of guest conductors and soloists have been engaged for the Philadelphia Orchestra's 47th season, according to an announcement made by Manager Harl McDonald. The season will open on Oct. 4 in the Academy of Music and will continue until May 3, 1947. Eugene Ormandy, Conductor and Music Director of the Orchestra, will direct the majority of the concerts.

Among those who will make guest appearances on the podium are Bruno Walter, George Szell, Igor Stravinsky, Dimitri Mitropoulos and Alexander Hilsberg, the Orchestra's concertmaster and associate conductor. Rudolf Serkin will head the impressive roster of pianists. Other pianists who will appear include Robert Casadesus, William Kapell, Claudio Arrau, Rudolf Firkusny and Eugene List.

The violin soloists are Zino Francescatti and Erica Morini. Martial Singer, Metropolitan Opera baritone, will be the vocal guest artist. Gregor Piatigorsky, cellist, and William Kincaid, flutist, will also make solo appearances.

During the 1946-47 season the Philadelphia Orchestra will offer its regular series of 28 Friday afternoon and Saturday evening concerts, as well as 10 Monday evening programs. There will be five Youth Concerts and five Children's Concerts, the latter to be given on Saturday mornings under the sponsorship of the Orchestra's Pension Foundation.

The Orchestra also has been booked for a series of tours, Manager McDonald said. After the opening concerts here the group will leave for Worcester, Mass., to play six performances at the New England Music Festival beginning Oct. 14. A fall midwestern tour is scheduled for November and in February the Orchestra will embark upon another week of performances in midwestern cities.

The final out-of-town trip will come at the end of the 1946-47 season, with the Orchestra making its annual visit to the Ann Arbor, Mich., Festival, with extra performances scheduled in a number of midwestern and Canadian cities.

ASCAP to Welcome Copyright Group

The American Society of Composers, Authors and Publishers (ASCAP), will welcome affiliated performing right societies of the Second Federation of the Internationale Confederation in October when the Confederation Internationale des Sociétés d'Auteurs et Compositeurs convenes in Washington.

The Internationale Confederation, a copyright organization, was created in 1926 in Paris. It is divided into four federations, the first of which represents the dramatic rights; the second, the non-dramatic or performing rights; the third, the mechanical rights; and the fourth, the book rights. Thirty-one nations of the world are members of the Confederation.

This is the first meeting of the Confederation in the United States. John G. Paine, ASCAP's General Manager, is president of the Second Federation.

Netherlands Musical Life Undergoes Reorganization

Nazi Occupation Restricted Concert Attendance—Foreign Soloists and Conductors Appear—Interest in Chamber Music Grows

By PAUL F. SANDERS

AMSTERDAM

DURING the year that has elapsed since the ending of the war, musical activities in the Netherlands have necessarily been restricted to restoration and reorganization. This is owing to the fact that several leading musical personalities have been excluded for varied periods of time by the Council of Honor, also to international traffic difficulties which have forced the country to depend largely upon its own people for music.

The first foreign musicians to appear here were Yehudi Menuhin and Bronislaw Huberman, both of whom donated their fees to the International Red Cross, as did Mischa Elman last spring. Among other prominent foreign artists heard in the Concertgebouw were the pianists Myra Hess, Artur Schnabel, Frederick Lamond, Nikolai Orloff, Eduardo del Pueyo, Stefan Askenase, Yvonne Lefebure; the violinists Jacques Thibaud, Ginette Neveu, Pauline Andrade and Ida Haendel, and the singers, Charles Panzera and Peter Pears.

The Concertgebouw orchestra now conducted by Eduard van Beinum who succeeded William Mengelberg, has made several tours playing in England, Denmark, Sweden, Norway, Belgium and Switzerland. It has also had a number of guest conductors including Sir Adrian Boult, Clarence Raybould, Charles Munch, Franz André and Hermann Scherchen.

New works by Dutch composers having their first hearing here during the past season included a Hymn for Baritone and Orchestra by William Pijper; Piae Memoriae for mixed chorus, orchestra and solo trumpet by Guillaume Landré; a Passacaglia and Gigue for piano and orchestra by



Fotobureau



Interlude during a rehearsal on the Kurhaus Terrace, Scheveningen, The Netherlands. Above, from the left, Ignace Neumark, conductor; Mrs. Neumark-Leyds, recently married to Mr. Neumark; Ernest Ansermet, Swiss conductor; Mrs. Ansermet and Dr. G. de Koos, concert manager. At left, Mrs. Otto Klemperer; Otto Klemperer, conductor; Lola Bobesco, violinist, and Jacques Genty, pianist

Fotobureau

Henk Henkemans and a Funeral March, a fragment of an opera, *Till*, by Jan van Gilse, who died in 1944. Also new to us were Bartok's Second Piano Concerto; a Passacaglia from the opera *Peter Grimes* and *Les Illuminations* for voice and orchestra both by Benjamin Britten; Peter and

the Wolf by Prokofieff; the suite, *Bacchus* and *Ariadne* by Albert Roussel; Shostakovich's Eighth Symphony, and a Concerto for Contralto and Orchestra by William Walton.

New to this country have been the reciprocity concerts made possible by governmental assistance. One of these,

by the National Orchestra of Belgium and the Caecilia Chorus of Antwerp, under the leadership of Lodewijk de Vocht, was in exchange for the concerts given in Belgium by our Concertgebouw orchestra. With Belgian soloists a superb rendition was heard of the splendid dramatic oratorio, *Jeanne d'Arc au Bûcher* by Arthur Honegger.

During the German occupation few people cared to go to public concerts where they might be seated between German Nazis and Dutch Quislings. The result of this feeling was the development on a large scale of private performances in homes. In various cities and towns and even small villages literally hundreds of clandestine performances were given for which a widespread and special underground organization was formed. The money taken in at these performances were given to such artists as were in difficulties caused by the occupation and its consequences. During the "hunger winter" of 1944-45, this help was frequently paid in goods instead of money.

Quartets Popular

A consequence of these concerts is a growing interest of the public in chamber music and especially string quartets. We now have three important quartets, the New Hungarian Quartet consisting of Zoltan Szekely, Alexander Moskowsky, Denes Koromzay and Vilmos Palotai, which has been active in Holland for many years. They recently played the last three quartets of Bela Bartok and gave complete Beethoven cycles in several towns. The second quartet is the Amsterdam String Quartet, whose members are Nap de Klijn, Ervin Sandor, Paul Godwin and Mauritz Frank. This was founded during the war and gave us performances of works by Britten, Tippett, Landré, de Roos, Schönberg, Shostakovich and others. The last is the young Sweelinck Quartet which specializes in works of the classical composers.

A special concert typical of post-war activities was one given by Mafneto, a society for the promotion of musical interests. The concert was for the benefit of the town of Arnhem which was robbed by the Germans of everything including all music and musical instruments. Admission was paid for in printed music and books on musical subjects which were later given to musicians and music students.

During the war an opera company was founded in Amsterdam. It has been reorganized with municipal and national assistance and is now regarded as our national opera. The manager is Paul Cronheim who also manages the Wagner Society here, and the first conductor, Paul Pella.

(Continued on page 40)



SCENES FROM BENJAMIN BRITTEN'S NEW OPERA, THE RAPE OF LUCRETIA

(British premiere of this work was reviewed in the August issue of MUSICAL AMERICA)



Margaret Ritchie as Lucia, Kathleen Ferrier as Lucretia, and Anna Pollack as Bianca (above). Flora Nielsen, Miss Ferrier, Frank Rogier and Aksel Schiøtz (at right)

Angus McBean



The Great Organ in Music Hall from a rare engraving, reprinted by courtesy of the New England Conservatory of Music, and made before seating facilities were installed

By GRACE MAY STUTSMAN

If anything approaching a fairly clear picture of music in New England from Colonial days to the present is to be presented, it must be remembered that New England then included that wilderness along the Atlantic coast from Maine to Connecticut and up into Vermont. No chronicle of musical progress in this section can be complete without recognizing the various activities outside of, as well as within Boston, as revealed by records which, to the best of the writer's knowledge, are authentic.

A great many people believe that social progress in Colonial times stemmed entirely from Provincetown, Plymouth, Salem and Boston, but it should be recalled that in Maine there were settlers prior to 1620. The records show that one Reverend Nicholas Aubrey, a priest from Paris, France, celebrated a Mass in 1604, sixteen years before the Pilgrims touched foot to the famous Plymouth Rock, and there were already social activities, such as they were, in this northern territory when the first Puritans migrated there from Massachusetts.

Legend has it that there was very little music in the lives of the early Colonists. They have been endowed with characteristics as austere as "the stern and rockbound coast" which they encountered. They are said to have turned thumbs down upon music as a seduction of the Devil, yet it was Increase Mather, D.D., president of Harvard College in 1681, who declared that "musick is of great efficiency against melancholly discomposures," and gave it as his opinion that "musick is so hateful to the Devil as that he is necessitated to depart when the pleasant sound is made".

There has also been a wide-spread belief in the Connecticut Blue Laws which decreed that: "No one shall read Common Prayer, keep Christmas or Saints' Days, make mince pies, dance, play cards or play any instrument of music except the drum, trumpet and Jew's Harp." With these opposing statements, we begin.

We know that they were "Brownist" Pilgrims who sailed from Plymouth, England, to land eventually upon the shores of Plymouth in New England. They were a pious, God-fearing people who looked to the leadership of William Bradford. Equally God-fearing were the Puritans led by John Endicott, who landed at Salem (Mass.) in 1628. The third and final important group of emigrants, with John Winthrop as leader, arrived in 1630. It is important to recall these specific migrations, for it was through their

consolidation that the Massachusetts Bay Colony came into existence. Activity at first centered in Salem as the capitol, but Boston later became the hub of that small universe.

It is important also to recall that the Colonies at Windsor, Hartford and Wethersfield in Connecticut were an overflow from Massachusetts in 1635, and that further migrations south from Massachusetts resulted in the Colony of Rhode Island (1636) with Roger Williams at the head, and the Colony of New Haven (1636), with Theophilus Eaton, wealthy merchant, and John Davenport, parson, as leaders. A migration of Massachusetts Puritans to the north established the New Hampshire Colony (1623), and there was a migration to Maine in 1630. Vermont alone, of the New England states as we now know them, remained virtually un-

touched by Pilgrim or Puritan influence, for this territory it will be remembered, was claimed by both New Hampshire and New York.

Thus we find that New England after 1620 was virtually under Puritan influence and it is now the moment to recall that the first voyagers to the New World prepared themselves for the unknown by meeting together for *song* as well as prayer. A record reveals that . . . "when the ship was ready to carry us away, the brethren . . . feasted us that were to go, at our pastor's . . . where we refreshed ourselves after tears, with the singing of psalms, making a joyful melody in our hearts as well as with the voice, there being many of our congregation *very expert in music* (italics mine): and indeed, it was the sweetest melody that ever mine ears heard." One dare not assert that the Mayflower carried musical instruments plus performers; the inventories of Colonial times are notably sketchy and obviously incomplete, yet we know that a large percentage of the Pilgrims and Puritans were gentle folk with a wholesome regard for learning and the arts. Despite the fact that most of the material wealth of the Colonists had been cruelly confiscated before they sailed for the New World, we find that Governor Bradford owned the enormous number of 300 volumes, comparable to a present-day library of at least 3,000 volumes, and that Elder Brewster's 400 volumes covered a wide variety of subjects. Furthermore, these voyagers stemmed from a society that included John Milton, John Bunyan, Oliver Cromwell and Samuel Pepys, random names of men notably learned in music.

On the distaff side, the poems of Mistress Anne Bradstreet, Governor

This is the first of two articles dealing with the New England music centre.

(3) BOSTON

Simon Bradstreet's wife, who came to America in 1630, contain frequent and highly intelligent references to music, proving that she must have had musical training and an intimate knowledge of the subject. These poems alone constitute one of the many refutations that music was abhorrent to the Puritans.

The writer's chief obstacle is the absence of records or diaries containing commentaries on the informal, day-by-day activities of the times. Early candlelight found the Colonists more eager for sleep than for recording the day's trivialities. It is inconceivable, however, that a long and dangerous passage across the Atlantic should have stifled all desire for the refreshment afforded by the pastime of "musick," even the pious relaxation exemplified in "The Whole Books of Psalms: With the Hymnes Evangelical and Spirituall. Composed into Four parts by Sundry Authors with several Tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France and the Netherlands," compiled by Thomas Ravenscroft.

Musickes Miscellanie

This particular collection was not published until 1621, but other items by Ravenscroft had been extant since 1609, the date, for instance, of *Pamelia, Musickes Miscellanie: or Mixed Varietie of Pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one*, which were more or less contemporary with those old Rounds such as *There Lies a Pudding in the Fire*, *New Oysters*, *Let Simon's Beard Alone*, and the still earlier and really choice roundel made by the ferrymen for Sir John Norman in 1453. Since these antedated the Plymouth (Mass.) landing by many years, is it reasonable to postulate that the Pilgrims missed the fun of knowing the early Ravenscroft and that they should have dropped all music and gaiety from their lives so suddenly? If psalm singing had inspired strength in the Old World and "Pleasant Roundelayes and Delightful Catches" had supplied hours of relaxation, surely both psalms and catches were urgently needed in the New World where living was difficult.

It is not until we hold in our hands the *Hymns and Songs* by George Wither, published in 1623, autographed by Martha Winthrop, wife of Governor Winthrop, that we come upon tangible evidence of music in New England. Martha Winthrop came to America in 1631. Her slender little psalter comprising 50-odd pages approximately $3\frac{1}{2}$ " x 6" is completed by the Authors Hymn of 21 verses. The last one follows:

And when I with Israels Singer
To these Songs of Faith shall
learne



The old Boston Museum, Tremont Street, near Boston Common in 1869, from a rare copy of the Peace Jubilee program

in America

Early Pilgrims and Puritans in Colonies
Found solace and relaxation in music—
Fresh light thrown on Connecticut's
malignant "Blue Laws"

Thy Ten Stringed Law* to finger
And that Musicke to discerne:
Lifts me to that Angel Quire,
Whereunto thy Saints aspire.

As far as I am aware, this is the only autographed copy of a Wither Psalter in New England, and it is now in the archives of the Massachusetts Historical Society, together with Governor Endicott's copy of Ravenscroft.

That the Colonists had their psalter preferences is evidenced by the church records, together with a very few of the psalters themselves, retrieved from church memorabilia. The Salem Colony used Sternhold and Hopkins, published in 1562, and for purposes of comparison I give Sternhold's version of a familiar psalm:

My Shepherd is the living Lord;
Nothing therefore I need.
In pastures fair near pleasant
streams
He setteth me to feed.

The Plymouth Colony, however, favored a collection by Henry Ainsworth (1571-1632) entitled "The Book of Psalms, englisched both in Prose and Metre: with Annotations opening the words and sentences by conference with other scriptures." Let us see how this Cambridge University man juggled his metres in 1612:

Jehovah feedeth me, I shal not
lack:
In grassy folds He dooth dooth
make me lye:
He gently leads me quiet waters
bye:
He dooth return my soul; for His
name sake
In paths of justice leads me quietly.

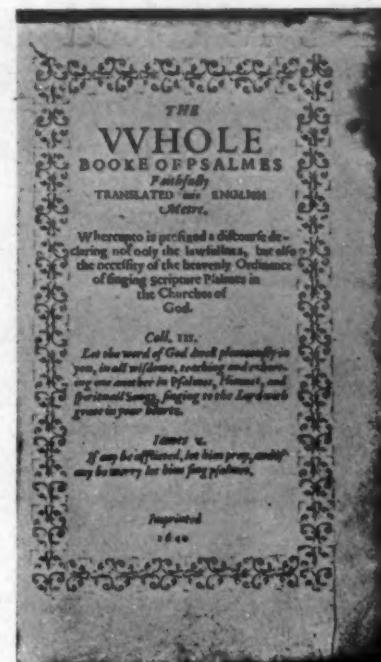
Credit seems to reflect upon the Salem-ites for preferring Sternhold and Hopkins.

Another psalter in use was that of Este (1592), interesting because of its place name for tunes, such as Winchester, and London Old, doubtless recalling other days and ways to the minds of the users. This psalter, by the way, is valuable to the student of early music in that it is written in four-part harmony. Other collections of psalters familiar to the Colonists were those of Francys Seagar (1553), Robert Crowley (1559), Thomas Playford (1671), and Tate and Brady (1696).

The psalter especially interesting to Americans is the Bay Psalm Book, published in Cambridge (Mass.) in 1640 on a printing press sent over from Holland as a gift to the Colonists from English friends. The press was set up in the home of the Reverend Henry Dunster, then president of Harvard College, and the book was the work of Richard Mather (1590-1669), father of Congregationalism in New England, Thomas Welde (1590-1662), whose son was an aide to Oliver Cromwell, and John Eliot (1604-1690), known as The Apostle to

the Indians. This slender volume has the distinction of being the first imprint in the New World. The first edition contained no music and the psalms were "lined out" by a deacon or some appointed person. About 1698 some thirteen tunes were added, the first examples of music printing in America. These tunes were provided with a ground bass, and seem to prove that some sort of musical instruments then existed in the Colonies.

We shall continue our digging, this time around the roots of those famous Blue Laws of Connecticut. The original laws were not Blue Laws at all, but an enactment known as The New Haven Code, and far from being cruel and tyrannical, they were actually a series of wise governing laws. From the Code of 1650 comes this example: "It is ordered by this Courte and authority thereof: That no man shall exercise tiranny or cruelty toward any brute creatures which are usually kept for the use of Man." This edict becomes significant when it is recalled that England did not pass the Martin Act on Cruelty to Animals until *nearly 200 years later*, but there is not a word anywhere on these old statute books against dancing, making mince pies or performing music. The Pilgrim and Puritan abhorrence of elaborate music as part of the church ritual was lively, but there is no evidence that they frowned upon music as recreation, and the Fitzwilliam Virginal Book in which there may be found the famous Seller's Round; Bacchus Bountie (1593); and Plaine and Easy Introduction (1597), must have been known



Frontispiece of the Bay Psalm Book, the first example of printing in America (1640), from a copy in the rare books department of the Boston Public Library

to the Colonists. John Cotton himself, mentor and leader of the Boston group (1633) has written: "Dancing (yea tho mixt) I would not simply condemn," nor did this great divine and framer of laws condemn music. Further investigation reveals that in the will of one Nathaniel Rogers, dated 1664, is listed: "1 treble viol, 10s."

A record also exists, dated 1657, to the effect that "Thomas Androus, the scholar and musician, was there with his musick", which may easily have been a lute or one of the viol family. From when then, comes the statement concerning the ban on music?

Wholly and completely from the brain of one Samuel Peters (1735-1826).

This hoax furnishes one of the most romantic episodes in the history of music in New England and while it is probable that Peters has done some almost irreparable damage, a brief out-

line of his life is necessary to this record.

Peters was born in Connecticut; ordained in London, 1759; returned to America 1768; charged by the Whigs with being anti-American, 1774; published controversial material on the Boston tea situation and had to flee to England; elected Bishop of Vermont (Eng.) but never consecrated; returned to America, 1805; lived in poverty in New York City and died there in 1826. While in England he published A General History of Connecticut by a Gentleman of the Province and describes himself as "The Rev. Samuel Peters, an Episcopal Clergy who . . . has rendered himself famous both in New England and Old England." In proportion to the havoc he wrought I am tempted to substitute the word "infamous," for it was he who was responsible also for the Blue Law that "No woman shall kiss her child on the Sabbath or on a Fasting Day." When his "history" reached Connecticut it was publicly burned and had Peters returned simultaneously he would doubtless have been all but tarred and feathered. His book was dubbed The Lying History and the Court prohibited reprints.

Trumpets and Drums Approved

But why did Peters exempt the trumpet, drum and Jews Harp? Despite his exhibitionism, Mr. Peters was curiously cautious. He knew that every Colonist recognized the importance of the trumpet and drum. These instruments served multiple purposes; they were integral parts of the Colonist's daily living and as necessary as the flint-lock or the cooking vessel. They warned of the approach of hostile Indians; they summoned people to church before bells were acquired; and they called people together for public meetings. It is recorded that in Windsor, about 1638, a sort of captain's walk was built on the meeting house, solely for the use of the man who sounded the trumpet or performed the drum roll, and another record shows that a trio of selectmen were fined for failure to pay for the town drum.

This leaves only the Jews Harp unaccounted for, and Peters dared not ban that because the Colonists used it as a medium of barter with the Indians.

(Continued on page 26)



Robertson's painting of Common (now Tremont) Street in 1798. The arched gate leads to the Common. Behind the nearest hay-wagon is the old Hay-Market Tavern, and behind the Tavern is the Hay-Market Theater. The small building at right was Billy Foster's house, now the site of the Little Building, at the corner of Tremont and Boylston streets. Back Bay can be seen through the trees at the right (Reprinted by permission of the Boston Public Library)

*Lute.

Parisian Festivities Marked by Pre-War Glitter



French-American Ties Strengthened by Cultural Exchange

By EDMUND J. PENDLETON

PARIS

A point counter point began to be taken up at the Paris Peace Conference (one wonders whether harmony or atonality will characterize this all-important symphony!) the lengthy Paris musical season which lasted through July came to an end. Only the Paris Opera keeps going throughout the summer to entertain Parisians unable to leave the capital and the peace-conference delegates now hard at work.

A special ballet performance with all the pomp and glitter of pre-war days was given for the delegates this week. The ornate facade of the Opera house was brilliantly illuminated, close ranks of police blocked off the busy night-time traffic and kept hundreds of pedestrians from drawing too near the flood-lit pillars as limousines glided up to the entrance.

Inside, the Republican Guards in their plumed helmets and high boots, and with swords drawn stood at attention along the marble staircase as the representative of the 21 nations filed in or strolled about the halls between the acts. Evening dress, diplomatic red-ribbed shirt fronts, high-ranking military uniforms, and turbans from the East added brilliant color to the distinguished audience.

Top-Rank Diplomats Attend

Almost in the center of the first tier of boxes sat Secretary of State James F. Byrnes and his party. To the right, three boxes away was Georges Bidault, and further along the side was Vyacheslav M. Molotov with his daughter. In spite of the attractiveness of the program (Rameau's *Castor et Pollux* ballet, Tomasi's *La Grisi*, Dukas' *La Péri*, and Lalo's *Suite en Blanc*) the audience itself formed a major part of the show.

Musical ties between France and America have been singularly strengthened this season by the exchange both of artists and of compositions. Works by Aaron Copland, Virgil Thomson, Randall Thomson, Bernard Rogers, Douglas Moore, William Schuman, Grant Still and this correspondent have been heard in concert and on the radio.

Among guest conductors were Karl Krueger, Robert Lawrence, and Rudolph Dunbar. Hubert Headley appeared in a short piano recital of his own compositions and is scheduled to conduct the Radio-Symphonique Orchestra at one of this month's broadcasts. Eugene List, engaged several times by the National Radio, has become a favorite with French audiences. Two G.I.'s who have remained for advanced study, Fred Popper, pianist and Orlin Witten, tenor, gave a joint recital in Gaveau Hall and will appear again early in the fall.

Douglas Moore's *Symphony in A* was given its world premiere at a concert of the Radio-Symphonique Orchestra with Robert Lawrence conducting. Opening with an introduction, stately, sustained and marked by distant trumpet calls, a short motif is taken up by woodwinds and developed underneath expressive strings. A bright *Allegro*, easy to listen to, harmonically classical but containing little polyphony, constitutes the first movement.

Following an expressive, sustained *Adagio*, a pleasing minuet begins with a dainty staccato theme given to the bassoon and taken up successively by other wood-winds. After a graceful

entrance of the strings the staccato motif is placed in opposition to a smooth lyrical line.

The fourth movement, introduced by trumpet calls, is built upon a joyful, vigorous theme enlivened by amusing rhythms and a *pastorale* second idea. The work ends brilliantly. Although not revolutionary in aspect, nor deeply profound, the symphony on the whole is cleanly wrought and thoroughly agreeable.

The re-entry in France of such notable artists as Robert Casadesus, Zino Francescatti and Vladimir Golschmann after their long stay in the United States, and the proposed visits to America of Charles Munch, Paul Paray, Jacques Thibaud and Louis Fourestier are no mean links in the chain of Franco-American cultural relations.

The reappearance of Mr. Casadesus on the Paris concert stage after an absence of about seven years, created excitement among musical circles here. The noted French pianist had certainly not been forgotten; and news of his successes and patriotic activities in America during the war had already reached the ears of his compatriots in Europe. Remembered as a pianist of refinement, of taste and of lovely sonority, and recognized as having a poetical approach to the keyboard, he still had to play again in public really to re-establish himself with French audiences.

Mr. Casadesus's return was very nearly unheralded. There were no front-page interviews, merely a few lines in the musical press. Yet one was curious about him. Would he be the same as before, or had he changed?

The program chosen by Mr.



Two present and one accounted for: Vladimir Golschmann (left), who led the National Orchestra; Douglas Moore (above, left), whose *Symphony in A* received its world premiere, and Robert Casadesus, who returned to Paris as soloist after a seven-year absence

War when he conducted frequently in Gaveau Hall and directed the avant-garde performances at the Beritza Theatre and those of the Swedish Ballets up through his leadership of the St. Louis Symphony has been closely followed here.

Paris musicians are grateful for his efforts in sending more than 100 food parcels to the students' canteen at the Paris Conservatory since the Liberation. Mme. Lapeyrette, professor at the Conservatory and manager of the canteen, expresses her gratitude in unrestricted terms both to the conductor and to the people of St. Louis who have contributed "so generously".

Mr. Golschmann's opening program comprised Mozart's *Symphony in D* major, Glazounov's *Violin Concerto* with Roland Charmy as soloist, and Shostakovich's *Fifth Symphony*. Relatively unknown in France, the *Fifth Symphony* was deemed superior in quality to the same composer's later symphonies recently heard here: the *Seventh* of "Leningrad"; the *Eighth*, "Stalingrad", and the *Ninth*, "Victory". Mr. Golschmann conducted with fervor and devotion underlining every element of expression and uncovering every note of interest in this transparent but curious score.

Francescatti's Return

Of prime interest to Frenchmen was the home-coming of Zino Francescatti, who, in Darius Milhaud's *Suite for violin*, and in Beethoven's *Violin Concerto* was received with open arms by a large audience at a concert of the Conservatory Orchestra conducted by Charles Munch in the Champs-Elysées Theatre. It was the first performance in France of the Milhaud work. The brightness of the writing, its alert and highly tinted orchestration plus the admirable virtuosity of Mr. Francescatti won immediate and warm response.

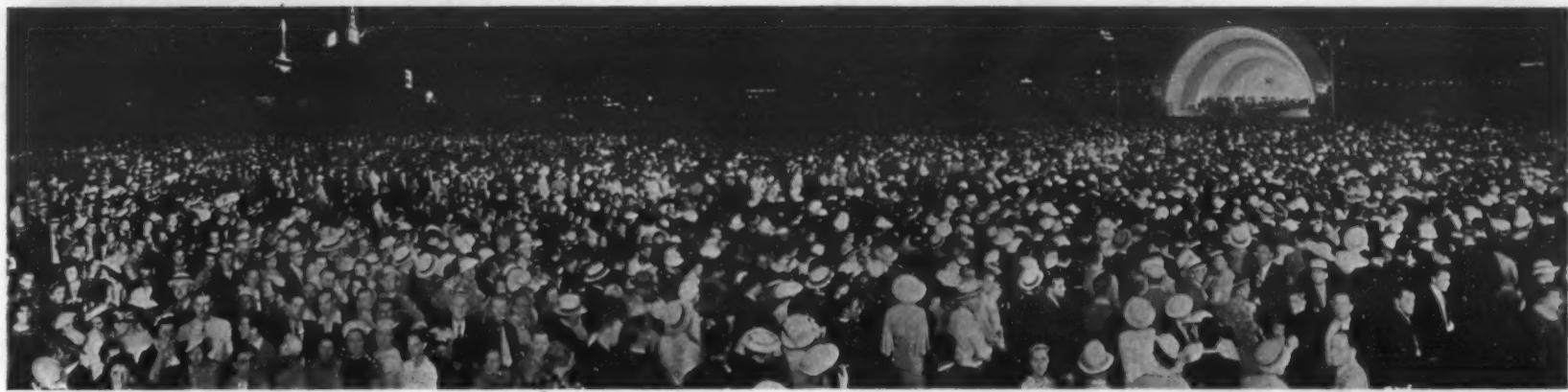
Charles Munch pulled down from dusty shelves Monteverdi's *Orpheus* in the version edited by Vincent D'Indy at one of his post season concerts in the Champs Elysées Theatre. The quaint expressiveness of this music, the drama intensified by harmonic progressions so daring for the period, and Pierre Bernac in the title role made this performance a treat for musical gourmets.

On the same program Olivier Messiaen's *Forgotten Offertory* were heard. In three short parts describing The Tragedy of the Cross, Man's Precipitous Descent into Folly and The Bread of Life, this work is written in the composer's most digestible and agreeable manner. Expressive lines over interesting harmonies characterize the first and last parts which are the most convincing.

Paul Paray, and Louis Fourestier have both had busy seasons, the one in concert in Paris, Monte Carlo and Vichy, the other becoming a mainstay at the Paris Opera. Jacques Thibaud appeared toward the end of the season in a series of sonata recitals together with Jean Doyen, pianist. Among modern works pre-

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Chicago Park District

WAGNER PROGRAM CLOSES GRANT PARK SERIES

By RUTH BARRY

CHICAGO

WHISTLING winds competed with the Grant Park Symphony at the July 31, concert and at some points all but drowned out the music. In spite of the wildness of the atmosphere, Nicolai Malko led the orchestra in a clear-cut performance of Berlioz' Carnaval Romain Overture, but the novelty of the evening, Morton Gould's Latin American Symphonette, made little impact and showed need of further rehearsing. Soloists were Robert McFerrin, baritone, who displayed a large, resonant voice in the Prologue to Pagliacci and Esther Glazer, violinist, whose playing of Lalo's Symphonie Espagnole was dexterous and tasteful.

Edna Phillips, coloratura, was soloist on Aug. 2, and turned out to be one of the most pleasing of the new artists introduced during the summer. She possesses a voice of great lyric beauty and used it brilliantly in Una voce poca fa and Caro Nome. Nicolai Malko offered a well-planned, well-executed program made up mostly of Russian music, for which he has a particular flair. It includes Prokofieff's Classical Symphony, Moussorgsky's Night on Bald Mountain and Slonimsky's Variations on a Brazilian Tune.

Edwin McArthur, Guest

The week-end concerts of Aug. 4 and 5, at which Edwin McArthur was guest conductor, drew 90,000 people to Grant Park. On each evening the program was made up chiefly of operatic and operetta music, with Adelaide Abbot, Lucille Browning, Edward Kane and John Brownlee singing the vocal parts. The first scene from Martha was presented with verve and color, and it was unfortunate that the amplifying system distorted and coarsened the voices as it did. Miss Abbott revealed a remarkable fluent, creamy-toned soprano in a vocal arrangement of the Blue Danube.

Gertrude Ribla, who made an excellent first impression on her debut here last November in the Chicago Opera Company's presentation of Aida, was soloist on Aug. 7, and won thousands of additional admirers. Her strong, vibrant voice which she handles easily and expertly and her radiant stage presence had a vitalizing effect on the atmosphere which, before her appearance, had been unusually dull and gloomy.

Miss Ribla shone particularly in Abscheulicher, wo eilst du hin? from Beethoven's Fidelio, Dich theure halle from Wagner's Tannhäuser and Zueignung by Strauss, but her heartfelt interpretations made light, banal songs by Romberg and Herbert sound very moving, too. A novelty was performed at this concert. Scenes from Childhood by Irwin Fischer, Chicago composer. Mr. Fischer conducted his own work, which is a charming ingenuous set of descriptive pieces, skilfully and sensitively scored.

Patricia Travers, violinist, was

soloist on Aug. 9, in the Brahms Canto. It was evident that she had a fine grasp of the music's feeling, but her playing did not sound as well to the audience as it must have to her own ears because of the extremely bad amplification system. Her lovely tone was so coarsened that only during the most delicate pianissimos did it come through with any hint of its natural sweetness. Tchaikovsky's Sixth Symphony, which obviously had been carefully rehearsed by Mr. Malko, suffered not only from distortion by the amplifiers but from the competing noises of the nearby railroad trains as well.

Daniel Saindenberg, well known to Chicagoans as former first cellist with the Chicago Symphony and later as conductor of the Saindenberg Sinfonietta, appeared at the bandshell on Aug. 10 to lead the Grant Park Symphony in its two week-end concerts. The first concert dealt entirely with music by Victor Herbert and had as soloists Dorothy Sarnoff, soprano, and William Conley, tenor, who were heard in selections from The Red Mill, Orange Blossoms, Naughty Marietta and The Fortune Teller.

On the following evening the program was much more interesting and Mr. Saindenberg's masterly way with the orchestra made itself felt in a particularly graceful performance of Mendelssohn's Italian Symphony. Bernard Hermann's animated Welles Raises Kane was introduced at this concert, and though it was skilfully played, caused little stir. Its different movements—Variations on a Waldteufel Theme, Ragtime, Antimacassar, and others, in spite of their distinctive titles, all sounded very

much the same.

Dorothy Sarnoff appeared again at this concert, singing the Jewel Song from Faust and Miranda by Hageman. Her vivid interpretations and her flexible, clear soprano made an excellent impression on the audience. Mr. Conley sang M'appari from Martha, I Hear You Calling Me, and an aria from Lehman's Persian Garden, and though he displayed a powerful voice of smooth quality wanted something in style.

Though rain clouds threatened and a stiff breeze blew from the lake, a throng of 20,000 was on hand Aug. 14 to hear the Chicago Park District Opera and Operetta Guild and the Grant Park Symphony give a concert version of Cavalleria Rusticana. The first full opera presentation ever undertaken at the bandshell, it was outstandingly successful, with William Fantozi giving expert direction, a well-trained chorus of some 50 voices, and with five talented young soloists.

Virginia Parker sang Santuzza; Lois Gentile, Lola; Vera Jeske, Lucia; William Conroy, Turiddu; and Algerd Brazis, Alfio. Before the opera, Nicolai Malko and the orchestra distinguished themselves with a beautiful interpretation of Corelli's Suite for Strings. Sensitively conceived and expertly executed, it rated among the finest music heard at Grant Park this summer. Engagingly played also were selections from Berlioz' Damnation of Faust and Rossini's Overture to Semiramide.

Shura Cherkassky, pianist, appeared with the Symphony on Aug. 16, playing Rachmaninoff's Second Concerto. He used his crisp, fluent technique to

emphasize the brilliant character of the work, and he made the most of its introspective quality, too. The audience was extremely enthusiastic and persuaded Mr. Cherkassky to play two encores—Liszt's Fourteenth Hungarian Rhapsody and Shostakovich's Polka from The Golden Age. The orchestra, under Malko, was at its best, and performed Glinka's Overture to Russian and Ludmilla, Tchaikovsky's Fourth Symphony and smaller works by Glie and Rimsky-Korsakoff with color and finesse.

The Grant Park concerts ended gloriously on Aug. 18 with Helen Traubel, soprano, as guest soloist, with the orchestra under Nicolai Malko in top-notch form, and with an audience of 45,000 in attendance. The weather co-operated, too, providing a gusty wind that went well with the big-scaled Wagnerian music which dominated the program. The overture to Rienzi, the Ride of the Valkyries and the overture to Lohengrin were played with full-toned color and richness, and the Liebestod, with Miss Traubel singing magnificently, was a splendid climax for the entire summer season. The soprano was also heard in Strauss' Zueignung, Smilin' Through, and The Lord's Prayer.

The total attendance at the 32 Grant Park concerts given during the eight-week season was 800,000. At the two final concerts votes were taken from the audience as to whether or not a small number of seats should be reserved and sold for a small fee at next year's series. Results thus far reported indicated that the feeling pro and con is about evenly divided.

Ravinia Concerts Conclude Season

Pierre Monteux Wins Acclaim — Attendance Marks Broken

CHICAGO.—Pierre Monteux made his long-awaited appearance at Ravinia on July 30 to direct the Chicago Symphony in its sixth and final week at the north shore festival. Of all the distinguished guest conductors who had preceded him during the weeks before, Mr. Monteux knew his way best with the orchestra, and the glowing music that arose under his baton was the Chicago Symphony at its finest.

In Frank's Les Eolides, Debussy's Afternoon of a Faun, and Beethoven's First Symphony, programmed at the first concert, there was always perfect psychological accord between the players and their leader.

A large audience came to Ravinia on Aug. 1 for Mr. Monteux' second appearance. This time he offered Mendelssohn's Scotch Symphony, Copland's Appalachian Spring, and dances from De Falla's Three Cornered Hat, and again proved the power of his

gentle persuasive ways with the orchestra.

The season's attendance records were broken on Aug. 3 when 7,100 thronged Ravinia Park, and it was on this evening, in Debussy's Iberia Suite, that Mr. Monteux achieved his most outstanding musical success. The complex score was presented with wonderful clarity, color and fragrance. At its conclusion the orchestra gave Monteux a tusch, the only one of the season.

D'Indy's Istar Variations was memorable, also, in the way Monteux made the music meaningful by subtle underlinings. Brahms' Academic Festival Overture and Third Symphony filled the first half of the concert, and in this solid, substantial music the French conductor was also at home.

The orchestra ended its Ravinia engagement on Aug. 4 when Mr. Monteux conducted Berlioz' Overture to Benvenuto Cellini, Ibert's Escalas, Milhaud's Suite Francaise and Strauss' Ein Heldenleben.

Mr. Monteux' four appearances had drawn 21,152 customers. The total attendance for the season was 97,018,

an increase of about 4,000 over last year.

The following week four chamber music concerts by the Gordon String Quartet and Albeneri Trio were given as a post-season series at Ravinia. At the first of these, on Aug. 6, the Gordon String Quartet played Beethoven's F Minor Quartet.

The Albeneri Trio played Brahms' C Major Trio, bringing to the score a rich, romantic flavor. Mozart's String Quintet in G Minor closed the program with Alexander Schneider playing the viola with the Gordon String Quartet.

RUTH BARRY

New Symphony Group Organized in Chicago

CHICAGO.—The Chicago Metropolitan Symphony, a new orchestra made up of members of the Chicago Symphony and other professional musicians, was organized in this city recently. Max Sinzheimer, formerly assistant to Sir Thomas Beecham in London, was appointed director of the organization.

The orchestra will make its Chicago debut on Dec. 11, 1946, as part of a series of 10 musical events, sponsored by Temple Sholom.



Robert Shaw
intently conducts
a choral group



Serge Koussevitzky
drives home a point
at rehearsal



Mark Blitzstein (left)
and Leonard Bernstein
relax on the
Tanglewood green

Ovations Mark Close of Ninth Berkshire Festival at Tanglewood

Piatigorsky and Elman Play and Thompson's Testament of Freedom Given at Last Concerts

By GRACE MAY STUTSMAN

CHEERS and prolonged and vociferous applause marked the close of the 1946 season of the Berkshire Symphonic Festival at Tanglewood, on Sunday afternoon, Aug. 11. The final series began on Aug. 8 with Prokofieff's Fifth Symphony, the Prelude to Wagner's Lohengrin and Strauss' Till Eulenspiegel's Merry Pranks. For centerpiece, there was the Schumann Cello Concerto with Gregor Piatigorsky as soloist.

Mr. Piatigorsky's performance was inspired, especially during the beautiful second movement in which the solo instrument is complemented by a second 'cello voice, and to Mr. Bedetti, first cellist of the orchestra is due a word of appreciation for some unusually sympathetic support.

If occasionally the soloist took a few liberties with technical details, the artistry of his performance offset them. The final movement went off with an elan that stirred the audience to a roar of approval, bringing the artist back to the platform several times.

A second hearing of the Prokofieff Fifth Symphony deepens some impressions formed a year ago when this orchestra gave the first American performance of the work. The Adagio (third movement) while episodic in line, possesses a real and tragic beauty and at the same time reveals the composer as master of orchestral color, especially in the woodwinds. The opening movement (Andante) sets the mood for the larger portion of the symphony and while the final movement (Allegro giocoso) is livelier, the prevailing somber undercurrent continues.

The Music Shed at Tanglewood is, to this listener, not the ideal spot for a demonstration of what the string section of this orchestra can do, but there was very little to be desired in the Prelude to Lohengrin. The perfectly controlled tone of this section is amazing, even to those of us who hear the orchestra every week during the winter and are therefore prone, per-

haps, to take its virtuosity for granted.

Mischa Elman was soloist for the second concert of the week on Aug. 10, playing the Martinu Violin Concerto, a first performance at these concerts. Although the concerto may have been new to many in the audience, Mr. Elman and his art were not, and he was welcomed with acclaim. At the time of his performance of the work in Boston in 1943, it was obvious that the violinist was en rapport with the thematic material of it.

The concerto appears to furnish Mr. Elman with the type of subject matter which he is peculiarly adept at handling. Technically, he seemed to find little that could not be surmounted with ease. The enthusiasm with which the audience received Mr. Elman was tribute to his attainments as well as those of the composer.

Schuman Overture Offered

Mr. Koussevitzky opened this program with William Schuman's American Festival Overture which was composed during the summer of 1939 for the concerts of American music given by the Boston Symphony that autumn. Mr. Schuman, who was present to take a modest bow, should have been and no doubt was, pleased at the publication of his trenchant work. This program also included the second presentation of the Shostakovich Ninth (which was broadcast over the American Broadcasting network) and closed with the customary stirring performance of the Tchaikovsky 1812 Overture, received with shouts of approval.

The ninth and final concert was choral in content and brought forward The Testament of Freedom for Men's Voices and Orchestra by Randall Thompson and the Beethoven Ninth Symphony. The orchestra was assisted by the Berkshire Festival Chorus and for the first time at these concerts, the soloists for a performance of the Beethoven Ninth were drawn from the Berkshire Music Center. The well balanced quartet of singers comprised Frances Yeend, soprano, Eunice Alberts, contralto, Joseph Laderoute, tenor and James Pease for an opulent bass of sympathetic quality.

Preceding the Berkshire Festival proper, two programs devoted to the music of Bach and Mozart, on July 13 and 14 and 20 and 21, each repeated, were conducted by Mr. Koussevitzky and played by a chamber orchestra of Boston Symphony men in Tanglewood's intimate Theatre-Concert hall.

Limitations of space preclude recording these events in detail but among the notable performances were those by William Kroll in the Mozart A Major Violin Concerto, and Mr.

Koussevitzky's reading of the Jupiter Symphony. Choice performances were also given of Bach's Brandenburg Concerto No. 2 in which the soloists were Richard Burgin, Georges Laurinet, Fernand Gillet and Roger Voisin, and the same composer's Suite in D No. 4.

It was first performed by the University Glee Club, conducted by Stephen Tuttle. The performance took place in Cabell Hall on April 13, 1943, with the composer playing the piano accompaniment. The orchestral score as heard at this Festival in the Berkshires is that which was completed and published in 1944, and was given its first performance in Boston by the Boston Symphony during the spring of 1945.

Mr. Thompson has selected cogent passages from the writings and speeches of Thomas Jefferson, in which the thesis is Liberty and Life, thus the vocal score is in smoothly flowing recitative form. The composer was present to receive the plaudits of the audience, together with the chorus which was tonally ample—a distinct credit to Robert Shaw who undertook the preliminary training.

Mr. Koussevitzky has offered the Beethoven Ninth many times within memory, but never with more dramatic effect than at this concert. Possibly the fact that he had observed the day-by-day progress of the young singers before him gave added impetus to his own efforts, but whatever the incentive, the performance was of the most inspiring in recent years. As for the soloists, we commend Frances Yeend for her well-domed top notes, clear and fine in texture, Eunice Alberts for a voice richly hued and of great promise, Joseph Laderoute for a carefully sustained melodic line, produced with seemingly slight effort and James Pease for an opulent bass of sympathetic quality.

According to the announcement for the 1947 Berkshire Festival, there will again be five weeks of concerts, similar to those presented this year, with the exception that the first week will be devoted to Bach and the second to Mozart, in chamber music form, the programs of the third and fifth weeks in the Music Shed will comprise music from the early orchestral to the music of today and the fourth week will consist of four concerts dedicated to the music of Beethoven.

Louisville Summer Opera Ends Successful Season

LOUISVILLE, KY.—The current season of the Iroquois Summer Opera season has proved to be the most successful of any so far given here in the beautiful outdoor theatre.

Among works presented were New Moon, Girl Crazy, Sally, The Desert Song, Rosalie, and Babes in Toyland, with stars from the Metropolitan Opera, Broadway, Hollywood, and the radio.

H. W. H.

MEPHISTO'S MUSINGS



Dear Musical America:

The official Russian newspaper, *Pravda*, recently took two Soviet children's magazines to task for "feeding children nonsensical fairytales which take the youthful reader out of the realm of reality." The magazine, *Mursilka*, was upbraided for publishing a fairytale which *Pravda* characterized as "delirium in the form of a fairytale." The second publication, *Pioneer*, offended by not publishing articles "acquainting young readers with the problems of politics, economy, science and art."

When a paper takes to purging Mother Goose, it may be assumed to have lost its sense of proportion as well as its sense of humor. And that is a serious thing. The jaundiced eye may well turn to other impalpable and "unrealistic" baubles of our harassed civilization—like music. Wait till *Pravda* hears about Tchaikovsky and Rimsky-Korsakoff! There is precious little of sound Soviet economics in Pique Dame or Scheherazade. The Nutcracker Suite is not exactly Socially Significant, and Le Coq 'd'Or is about as delirious a bit of political mythology as ever came along. Mussorgsky, too, had some peculiar, and probably perverse, ideas. Bringing the matter down to date, what's to happen to Prokofiev's Peter and the Wolf? Will it follow Shostakovich's Lady Macbeth into Russia's rapidly expanding closet of skeletons?

* * *

The late and unlamented Herr Joseph Goebbels may have declared in some of his propaganda that the British were an unmusical nation, but we didn't think his "government" (if Nazi rule may be permitted to be dignified with such a name), would go to such great lengths as reported in a recent dispatch to the *New York Times*.

Treasured original musical manuscripts evacuated from the Staatsbibliothek of Berlin during the war, were cached in all parts of Germany except the British zone. These masterpieces have now been checked and placed under Allied protection for security purposes. Remembering what the Germans did to Tchaikovsky's birthplace and that composer's manuscripts, it is a matter for wonder that the following works

were hidden so close to what is now Russian territory as Schönberg: the first and second acts of Mozart's *Le Nozze di Figaro*, Brahms's Piano Concerto in D Minor, the entire instrumental-music ms. of the St. Matthew Passion and other Bach Cantatas.

The Kloster Grüssau in Silesia held the Bach Concerto for two pianos in C Minor; Beethoven's Seventh and Ninth symphonies, string quartets, including the Op. 133, Brahms' Song of Triumph and the Violin Sonata, No. 100, as well as Bruckner's sketches for his Eighth and Ninth Symphonies, works by Haydn, and Meyerbeer's operas *L'Africaine*, *Les Huguenots*, *Le Prophète* and *Robert le Diable*. In the same "hideout" were Mendelssohn's Midsummer Night's Dream music, Scotch Symphony and Mozart's score of the Magic Flute and the third and fourth acts of *Le Nozze di Figaro*.

The American Zone is credited with the following treasures in the Schloss Banz: Bach's Christmas Oratorio, Beethoven's Fourth Symphony, the string quartet Op. 59, No. 2 in E Minor and Op. 130 in B Flat; Brahms' Violin Concerto, Mendelssohn's Fourth Symphony, Mozart's Idomeneo and Schumann's Symphony in D Minor and Violin Concerto.

At the Kloster Beuron in the French Zone were retrieved the Lochheim Book of Songs and parts of the musical library of Princess Amalie of Prussia; the Bach B Minor Mass, violin sonatas, cello suites, and various cantatas; Beethoven's Egmont Overture, the same composer's Piano Concerto in E Flat, the Sonata, Op. 101 in A, and the Missa Solemnis as well as his Fifth Symphony and part of his Eighth. Music by Mozart recovered in the French zone also includes the second act of Così fan Tutte, the Coronation Concerto and Requiem, Schubert's E Flat Major Mass had also been hidden here together with Schumann's Third Symphony and letters of Robert and Clara Schumann.

Certainly the Germans made, of

their own musical art, a veritable Humpty Dumpty, and it is to be doubted if all the king's horses and all the king's men will ever be able to put it together again.

* * *

Among the many bride-ships bringing soldiers' wives from the old world to the new recently was one called the Zebulon Vance. Aboard her was a chestnut-haired girl, a former lecturer in French at the University of Wales, who is now the wife of Edward Kilenyi, the pianist. Formerly Kathleen Jones of Cardiff, she first met Mr. Kilenyi in Paris in 1938 when she attended one of his recitals and was escorted backstage after the event by mutual friends.

If the Zebulon Vance had been capable of making a few more knots an hour all would have been well, for Mrs. Kilenyi tried to get to America in time to hear her husband appear as soloist with the New York Philharmonic-Symphony at Lewisohn Stadium—and failed by a few short hours. It was an instance of the boat missing the bus.

* * *

I very seldom attend rehearsals. I'm wary these days of conductors that break batons by the score (no pun intended) and throw the music stand about. I leave that sort of detail to my lieutenants Beelzebub, Asmodeus, Arimanes, Moloc, Belial, Mammon, Dagon, Azazel, Astoreth, Thammuz, Peor, and sundry other Baalim and abominations, while I prefer the finished product. Yet I've often wondered what some of the remarks passed at those rehearsals were. The language of my own subordinates is so sulphurous that nothing surprises me. Do the conductors threaten, coax, cajole, curse, elicit, plead, command, mutter, mumble, speak in a normal tone of voice, or a combination of all these things?

Part of the answer I found in an entertaining and well-written book, *Listen to the Orchestra*, by Kitty Barne. The author has enlivened her work with quite a few anecdotes and I can do no better than quote one apropos of my text:

AD LIB

By Les Allen

"We should 'a told 'em we wuz part 'a da cast"



"One might expect him" (the conductor) "to blossom into a word or two of poetry to match the beauty and grandeur of the result he is getting, but no, seldom anything of that sort to be heard. There is a story of a conductor who, when anxious to get a particular, airy effect with the triangle, said to the player: 'Sir, those notes should sound like a bluebell struck by a fairy'. He was met by roars of laughter from the entire orchestra. Arnold Bennett gives a list of remarks" (printable) "overheard at rehearsal which have a certain flavor of their own: 'Sigh and die', 'Weep, Mr. Parker, weep'. 'I want a *savage* staccato'. 'First violins, play *sotto voce*, I love you, I love you—but under your breath'. 'Everybody shadowy together'. And rather more reproving: 'Gentlemen of the first violins, this isn't a bee's wedding, it's something elemental'."

* * *

Our correspondent in Rio de Janeiro with the quaint name, Lisa M. Peppercorn, informs us that Brazilian law obligates its orchestras to include a percentage of music by native composers in every concert or series of concerts. Her exact words were: "The obligation by Brazilian law to include a certain percentage of music by Brazilian composers in every concert or series of concerts *made us* (italics mine) hear Paysage by the late Francisco Braga, dean of the contemporary Brazilian school, and Villa-Lobos' Bachianas Brasilienses No. 2".

Now that is a somewhat dictatorial procedure and we don't know who was responsible for it, but we suspect that somehow or somewhere a composer, or composers, must have wangled themselves into the Brazilian legislative assembly and railroaded a bill through. As a less fanciful supposition, the truth of the matter probably is that the Brazilian Symphony is state-subsidized and thereby hangs the condition that some of the music played *must* be national in character. Therefore, in Brazil, it seems, you can't have an "all-Wagner" program, or series of programs, or in such instances, does the management simply wink at the law and run by its paw, as the mouse does by the sleeping lion's?

The same situation existed in Paris, before the war at least, when most of the orchestras were subsidized and were required to devote—at an advised guess—between five and ten per cent of their programs to French music.

And don't say it can't happen here. May we remind you of the large amount of American music performed by the WPA orchestras and ensembles in their palmy days? There was no governmental ukase handed down and probably the governing idea was to do a job for native music which could not be done elsewhere—but at any rate, seldom in our musical history has there been so much American music played as in those days. Could it be that some hungry composers might wish them back again? Heaven forbid, from other angles, protests your

Lephant

Stadium Ends Eight Weeks of Artistic Achievement

Orchestra Heard to Best Advantage Under Pierre Monteux's Baton—Only Two Concerts Cancelled—Few Postponed

THE Lewisohn Stadium's new policy of scheduling only five concerts weekly resulted in the presentation of 38 concerts in its eight-week season, the 29th, which closed Aug. 11. Cancellations because of rain were only two; postponements fewer than usual. Although rain threatened nine of the 24 concerts in the first five weeks, none was cancelled.

That weekend, however, saw weather moist enough to put off the Sigmund Romberg concert twice, and he returned on Aug. 10 to fill the assignment. Monday and Tuesday of the sixth week fell under the same rainy spell, so that Mischa Elman appeared on Wednesday and Abbey Simon played on Aug. 6.

While no trace of financial profit shows in the annual report on the summer's activities, a considerable artistic advance is claimed. This could be occasionally substantiated in a feeling of greater relaxation among players, although the slightly increased rehearsal time did not inevitably pay dividends in smoother performances.

The orchestra was at its best under Pierre Monteux; at its worst when one conductor succeeded another in a short span. The amplification was still a detriment to the best sound possible, and its irregularities were particularly irritating. It depended on where you sat what kind of musical tone you heard, and how much the echo.

The criss-crossing of planes—almost always at pianissimo moments—continued to irk the devotees, 300,000 strong, the total for the season.

Annoyances aside—and a steady downpour led all the rest—the Heifetz concert on Aug. 1 was the most exciting of the summer. While Efrem Kurtz led the orchestra through Weber's Oberon Overture and the Tchaikovsky Pathétique, the 15,000 gallant souls gathered there stirred restlessly, watching the dull skies and wondering. After intermission, as Mr. Heifetz appeared, waited out the lengthy introduction to the Brahms Concerto and finally placed his bow to strings in the upsweeping first measure of the solo part, they sank back, wondering no longer.

Came the deluge and umbrellas went up like black mushrooms. A few timid or rheumy individuals crept out; the majority sat enthralled. What was a rainstorm to them when the dampness did not even affect the violinist's pure tone or immaculate pitch? When he played the marvelous music with possibly the greatest nobility and warmth ever heard from him?

And at the conclusion, the crowd only stood under its individual canopies and yelled for encores, Mr. Heifetz yielded, saying: "If you can take it, I certainly can," and played Auer's arrangement of the waltz from Tchaikovsky's Serenade for Strings and, as a final burst of fireworks, the Dinicu

Horst Staccato. Mr. Kurtz obliged with a finely co-ordinated accompaniment in the Brahms, no doubt inspired by the soloist's lofty flight of musicianship.

Memories of old Vienna took over the Stadium spotlight on Aug. 4, when Robert Stoltz conducted the Philharmonic-Symphony and Margit Bokor with Emanuel List brought works of Lehar, Oscar Straus, Josef Strauss,



Ben Greenhaus

Ezio Pinza, Maggie Teyte and Efrem Kurtz look over some music before their joint concert on Aug. 8

on Aug. 5, when Efrem Kurtz conducted the first of his series of concerts and Claudio Arrau appeared as piano soloist. Mr. Arrau's reading of Beethoven's Fifth Piano Concerto was sensitive and individual. His

Miss Lenchner sang the Letter Song from Eugen Onegin and Un bel di vedremo from Madama Butterfly with beauty of tone, admirably projecting the dramatic content of the arias. Mr. Simon's playing of Chopin's Second Concerto was technically impeccable but a trifle shallow as regards color and emotion. The 1812 Overture furnished a rousing conclusion to the concert.

A comparatively small audience braved the drizzling rain and cold to hear the concert of Aug. 7, which was again conducted by Mr. Kurtz and featured Teresa Sterne in Rachmaninoff's Second Concerto.

In the orchestral portion of the program, which was admirably suited for open air projection, Mr. Kurtz once again revealed his flare as an interpreter of colorful Russian orchestration. The Prelude to Mussorgsky's Khovantchina opened the program and was followed by a jocose Prokofieff March, Rimsky-Korsakoff's Coq d'Or Suite, and Khatchaturian's Gayne Suite.

Sterne Playing Successful

Despite the unseasonal cold and worse-than-usual annoyance from airplanes overhead, Miss Sterne succeeded admirably in the concerto. Some of her tempos were slightly erratic, but her technic was sure and strong. Under her fingers the work's surging romanticism was strikingly set forth.

Maggie Teyte and Ezio Pinza made their joint contribution to Stadium fare a gala night on Aug. 8, with Mr. Kurtz conducting and 20,000 fans listening in. It was the English soprano's first outdoor appearance and many wondered how the subtleties she conveys so beautifully in the concert hall would carry in the Stadium's reaches.

There was no cause to worry. Amplification or not, the result was admirable. The slightly husky charm of low notes, the clear bell-like quality of the upper register were present and accounted for, and her well-known way with a French song was amply demonstrated in Berlioz's L'Absence, the popular Si mes vers avaient des ailes by Hahn, and several encores. She also sang touchingly the traditional Oft in the Stilly Night.

Before intermission Mr. Pinza had displayed his magnificent dramatic and vocal gifts in several scenes from Boris Godunoff, a stunt he has performed before under these auspices. As well as he does it, it still seems not a true concert venture, and Italian seems a weak sister beside the Russian which should be employed.

Nevertheless, Mr. Pinza won an
(Continued on page 28)



Ben Greenhaus
Viennese night brought Robert Stoltz, Margit Bokor and Emanuel List



Abbey Simon



Jascha Heifetz



Isaac Stern



Eugene Istomin



Teresa Sterne

Johann Strauss, Stoltz and others to the 10,000 assembled lovers of three-quarter time. The artists played the nostalgic and humorous qualities of the music to the hilt and were richly rewarded with applause from the audience, most of which had been drenched to the skin the night before, when torrents of rain caused the concert to be postponed.

The orchestral portion of the program included the overture to Gypsy Baron, Dreaming by the Danube, Heuberger's overture to The Opera Ball, Komazak's Girls of Baden and excerpts from Mr. Stoltz's film scores. Miss Bokor was at her best in The Woods of Vienna Are Calling, and an encore, My Hero. Mr. List's offerings included Eysler's lusty Drinking Song and Benatzky's Grinzing. A more formal program was given

was not a grand, flamboyant interpretation, but one highly personalized and colored by the pianist's Latin genre. This approach lent particular beauty to the concerto's lyric passages.

Mr. Kurtz's accompaniments to the concerto were adequate; his treatment of the overture to Wagner's Rienzi and Haydn's Symphony No. 13 was deft and interesting.

At Mr. Kurtz's next appearance on Aug. 6 in a program devoted largely to music by Tchaikovsky, he was assisted by Abbey Simon, pianist, and Paula Lenchner, soprano. The seldom heard First Symphony of the Russian composer led off the concert. Mr. Kurtz's incisive interpretation made the most of the work's somewhat limited potentialities. The second movement, the adagio cantabile, proved especially gratifying.



SUMMER SOUVENIRS

Martial Singer relaxes with his wife, Eta, and sons, Charles Michael and Jean Pierre, at the baritone's summer retreat in Elizabethtown, N. Y.



The Joel Berglund's take tea at their country place at Saltaro, not far from Stockholm, Sweden



Ben Greenhaus
Gerald Warburg, cellist, and his wife find horticulture an absorbing recreation



Roland Hayes renews his acquaintance with a prize goat on his farm in Carmel Valley, California



Leona Flood, violinist, Arnold Bullock, pianist, and Gene Redewill, Phoenix music patron, take a look-see at the Coolidge Dam

Plans for 1946-47 Made by New Friends

Slavonic Works to Be Given— New Paganini Group Will Perform—Artists Announced

The New Friends of Music will present for the first time the chamber music and Lieder of the Slavonic masters, as a basic part of the programs of its 11th season of concerts at Town Hall in 1946-1947, according to an announcement by I. A. Hirschmann, president of the organization.

Next year's programs will include also the major piano works, chamber music and Lieder of Robert Schumann. The New Friends will continue to offer the chamber music of Johann Sebastian Bach with the performance of his six sonatas for clavier and violin, by Ralph Kirkpatrick and Alexander Schneider.

In presenting the Slavonic composers of past and present, it is felt that a significant and rich musical culture will be added to the programs of the New Friends of Music, and a voice given to great contemporaries. Among the Slavonic works will be chamber music by Borodin, Tschaikovsky, Shostakovich, Smetana, Dvorak, Janacek and Stravinsky. Additional contemporary music will be represented by the six string quartets of Bela Bartok.

The series will be opened on Nov. 3, 1946, with the first New York appearance of the newly-formed Paganini Quartet, with Hortense Monath as assisting artist. The quartet consists of Henri Temianka, first violin;

Gustave Rosseels, second violin; Robert Courte, viola; and Robert Maas, cello. The group will play on the historic Stradivari instruments which were used by Paganini and his fellow musicians in his own quartet in the 1830's. Other ensembles which will take part in the series include the Budapest, Gordon, Guillet and Griller Quartets, and the Busch-Serkin and Albeneri Trios.

Among the artists who will appear in the series will be Claudio Arrau, Adolf Busch, Rudolf Firkusny, Ralph Kirkpatrick, Lotte Lehmann, Hortense Monath, Nadia Reisenberg, Alexander Schneider, Rudolf Serkin, Frank Sheridan and Martial Singer.

Pop Concerts Close In New Orleans

NEW ORLEANS.—The season of Pop concerts ended Aug. 2 with a sweep of enthusiasm. Jack Singer, the young conductor, supplied throughout the eight weeks of his open air engagements varied and interesting programs, and he can have no doubt as to the favorable impression he made here.

Sidney Foster, pianist, appeared with marked success, giving four concerts to audiences which gave him ovations. His salient qualities were especially revealed in his Chopin numbers. The soloists of the final week were Virginia Haskins, soprano, and Felix Knight, tenor, who greatly pleased their hearers.

The talents of the concert group of the New Orleans Opera Ballet, were

strikingly shown at a recent concert at the Little Theatre. Lelia Haller, herself an experienced dancer, presented her students in an artistic series of ballets. She was assisted by Nicolai Zadri and Jack Heller, violinists; and by Joseph Scorsone, Alfred Mouleous, and Ella de Los Reyes, pianists.

H. B. L.

Philharmonic Plans Spring Tour in '47

Rodzinski and Stokowski to Share Baton—Will Tour South for First Time

The New York Philharmonic-Symphony will make a post-season tour in the spring of 1947 under the sponsorship of the Columbia Recording Corporation when it will play 28 concerts between April 14 and May 11. Artur Rodzinski will lead 17 concerts and Leopold Stokowski, 11.

For the first time in its history the orchestra will travel through the South as far as New Orleans, where it will give a three-day festival. The cities in which the orchestra will appear are, in order: Baltimore, Norfolk and Richmond, Va.; Raleigh and Durham, N. C.; Spartanburg, S. C.; Atlanta, Ga.; Knoxville and Chattanooga, Tenn.; Birmingham and Montgomery, Ala.; New Orleans, La.; Memphis, Tenn.; Louisville, Ky.; St. Louis, Mo.; Chicago, Ill.; Milwaukee, Wis.; Detroit, Mich.; Dayton, Ohio; Charleston, W. Va.; Columbus and Akron, O.; Buffalo, N. Y., and Pittsburgh, Pa.

In addition the orchestra has been engaged for four other out-of-town concerts in the 1946-'47 season. These are in Norwalk, Oct. 5; Princeton, Oct. 12; Hartford, Nov. 19; Springfield, Mass., Feb. 11; and Worcester, March 4. All will be conducted by Mr. Rodzinski except that in Springfield which will be under the baton of Bruno Walter.

Long-Thibaud Contest Scheduled in Paris

A prize competition in violin and piano, known as the Concours International Marguerite Long - Jacques Thibaud, has been announced to take place during the coming November and December in Paris. The competition is open to candidates of all nationalities under the age of 35. Awards will include an instrument in each case, a money prize of 50,000 francs, recitals in the Salle Gaveau, a radio program, a phonograph recording and engagements with leading orchestra in Paris and other French cities as well as in London, Brussels, Geneva, Antwerp and Lausanne. There will also be subsidiary prizes of 50,000 the Le Galion Prize, francs and 20,000 each.

Elimination contests will take place on Nov. 20 and 30, and the finals, first, solo, on Dec. 2 and 4, and with orchestra on Dec. 3 and 5. Applications must be filed before Oct. 1, 1946, with the Secretary, of the Marguerite Long-Jacques Thibaud Prize, 30 Boulevard des Italiens, Paris, Société Pathé-Marconi, from whom application blanks may be obtained.

Philharmonic Needs More Youth Concerts

THE other day a friend of ours asked us to intercede for her in securing a subscription to the Young People's Concerts of the New York Philharmonic-Symphony, those Saturday morning affairs where "audiences of tomorrow" have their musical tastes formed for them. Illness had prevented this woman from renewing her subscription, and she was told that it was too late to get tickets. Upon investigation, we were told the same thing, and, to our surprise, learned that there was a waiting list of more than 350, with 600 additional requests turned down. Almost 1000 families unsuccessfully trying to expose their young ones to a great cultural influence!

We wondered why such a condition should exist in the greatest musical metropolis in the world. We asked ourselves why, when every organization is so anxious to build up steady audiences, the Philharmonic should neglect such a rich source of future patronage. We asked persons in the organization why there are only a half-dozen concerts of this type, and compared the figures to other "major orchestra" cities where almost without exception the musical menu for the young is much more extensive.

It seems that there are many mechanical and organizational problems incident to the increase of any portion of the Philharmonic's season. The schedule is already so tight, with always three and sometimes four concerts a week, the number of services (rehearsals and concerts) limited by the union and the men likely to complain when extra work is asked of them. Possibly one extra concert may be managed this year, but this will not take care of the patient waiting list. A post- or pre-season for children has been thought of, but this coming season it will be impossible. There is not enough time to arrange the former; the latter is precluded by the tour commencing immediately at the close of the season. There may be a disposition to say that because Rudolph Ganz has other commitments no additional series can be considered without his guidance.

We well realize the difficulties with which a huge and complex organization such as the Philharmonic has to contend. However, it may not be amiss to offer a few suggestions which, though they may not open fresh ground, will at least bring some reconsideration of this problem. Since there is no tie-in with the Board of Education, such as many cities enjoy, the orchestra's committee and management have the entire say-so in the matter. To these authorities we address these suggestions.

If it is felt by some of the men—the first-desk players particularly—that too much is being asked of them, why not use a small orchestra for half of the concerts, giving six with full complement, six with a chamber ensemble to play smaller works and demonstrate instruments. Each series, then, could consist of three concerts of each type.

IS Saturday morning sacred? Perhaps a change of date for part of the series might relieve the pressure. A concert on some weekday late afternoon when rehearsal has been light could be limited to an hour and might be even more convenient than Saturday mornings for patrons.

If no extension could be made during the season, why not consider a pre-season fortnight similar to the one in Cleveland? The orchestra as a body is finished with its

duties at the Stadium in the middle of August, and might be called back late in September. First desk men need not always play.

As for the conductor, if Mr. Ganz could not take on the extra task, an apprentice conductor might well be given a chance. This idea has taken hold in the regular season in two communities at least—Cleveland and Baltimore—and is a promise for a healthier future for our orchestral life. The Philharmonic already has its associate conductor. Either he or another young man could take over the extra duties in an additional series for youth.

Another point which is less important, yet pertinent. Could we not dispense at long last with the colored slides which, by tradition and possibly in memory of the late beloved Ernest Schelling, still hold too much place in these events? It cannot be denied that, charming as many of them are, they slow down a concert considerably and add to the portion of boredom which should always be kept at a minimum where young auditors are concerned. We have heard youthful comments on them—none favorable.

The desirability of more children's concerts can hardly be questioned. But the practicality of these ideas needs to be tested. We should welcome comment from those most vitally concerned.

GUEST EDITORIAL

Music Goes To the People

(Reprinted from the *Toronto Globe and Mail*)

THE practical and the idealistic have seldom been so happily blended as in the Department of Education's plan to sponsor a series of musical concerts in a number of the smaller Ontario communities this winter. The concerts will be related to the school music program, but undoubtedly will be open to the public generally. While the department will underwrite the project, it is expected it will be largely self-supporting. The concerts will be given in fifteen of the larger places this year, and as the plan develops it will be enlarged until all municipalities of 2,000 population and over will have regular concerts annually.

For many years, the smaller communities in Ontario have been starved for good music, though the radio will have filled the lack to some extent for individuals. With the general collapse of touring theatrical entertainment after the First Great War, suitable auditoriums became too scarce for professional sponsorship to organize profitable tours for musical celebrities. If what was once a flourishing enterprise is ever to be revived, the present scheme seems most likely to succeed. It brings Canadian talent, local enthusiasm and support, strong central direction and worthwhile motives together in

Personalities



Enell

REUNION IN NEW YORK

At their first meeting in nine years Artur Rodzinski, director of the New York Philharmonic-Symphony, greets his mother on her recent arrival by plane from Stockholm at La Guardia Marine Terminal. Mr. Rodzinski had no word of his mother from 1939 to 1944 when Mme. Rodzinska, from her home in Lwow, Poland, contacted an American pilot who had been forced down in the vicinity, giving him a note to her famous son saying that she was in good health.

a unique way. The department is to be heartily commended on the vision and scope of its project.

There has been a tendency in every age and country for the larger centres to draw to themselves the cultural vitality of the people. To the extent that this has enriched the capitals, it has impoverished the spiritual life of the outer regions. It is most essential for the cultural health of a nation that this centralization should not become too deeply ingrown. Any form of art which loses contact with the people from whom it sprang, in time develops abnormal characteristics and eventually dies of them. Only in an atmosphere of good music will musical talent manifest itself, and add its vitality to the cultural life. If Canada is to take its place among the musical nations of the world, music must become part of the daily life of the whole population, not merely of a privileged section in the larger centres.

A PART from this important consideration, however, good music is one of the greatest joys available to man. There is a pleasure and release in singing which almost

(Continued on page 15)

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MUSICAL AMERICANA

By HARRY MARLATT

RATIONING has been brought home to Argentina by Alexander Brailowsky whose first series of six recitals in Buenos Aires this past summer sold out so rapidly that thousands of his would-be audience were unable to buy seats. An additional series was hurriedly arranged and the queue which assembled at the box-office closely resembled a North American nylon line. Ticket sales were limited—two to a customer.

A 1907 truck is the latest addition to James Melton's collection of automobiles of ancient vintage. It was flown to the tenor in New York by the International Harvester Company for whose radio program Mr. Melton has signed a five year contract as vocalist and master of ceremonies. . . . Carrying on the Casadesus tradition in this country—in France every member of the family has been a musician for generations—**Jean Casadesus**, 18 year old son of Robert Casadesus, will appear as piano soloist with Eugene Ormandy at next season's Philadelphia Orchestra Concerts for Youth. The young pianist is a freshman at Princeton.

Georges Enesco, Rumania's famous composer-conductor, who returns to America in November for a concert tour of this country and Canada, is honored by two new stamps issued in his homeland which mark the 25th anniversary of the Bucharest Philharmonic. On one stamp is Mr. Enesco's picture; on the other, a portion of the score for his Second Rumanian Rhapsody. . . . **Lauritz Melchior**, who toured the country last season with his own 35 piece orchestra, will transport the entire group by plane this year. Two planes are to be chartered. The first stop is to be Oakland, Calif.

While in Mexico City to sing Lucia at the Palace of Fine Arts, **Lily Pons** gave the \$4,000 she received for making a radio broadcast to a local hospital for children. The soprano's originally scheduled performance in Lucia had been postponed by illness caused by the high altitude of the Mexican capital. . . . Another Metropolitan Opera singer, **Annamary Dickey**, has been named one of America's 10 best-dressed women in slacks. The choice was made by Lou Schaeffer, president of the SIA (Slacks Institute of America).

Through Povl Bang-Jense, Danish chargé d'affaires in Washington, the King Christian Medal of Liberation has been awarded to **Helen Traubel**, **Reinald Werrenrath** and **Karin Brandzell** in appreciation of their contributions to Denmark's cause during the years of Nazi occupation. The silver medal bears a likeness of King Christian on one side and the inscription "Pro Dania" on the other.

Before leaving for California to appear in San Francisco Opera Company productions of Fidelio and Boris Godounoff, **Mario Berini**, tenor, will appear on Broadway in a featured role in Ben Hecht's musical play, *A Flag Is Born*. All proceeds from the show will go to the American League for a Free Palestine. . . . **Vladimir Golschmann** returned to this country recently after a three weeks' visit to Paris where he conducted concerts at the Théâtre des Champs Elysées with the National Orchestra of Paris. His programs included the first performance in France of Copland's *Appalachian Spring*.

Bruno Walter celebrated his 70th birthday on Sept. 15 in Beverly Hills after completing a three day Bruno Walter Festival held under the auspices of the Musical Association of San Francisco. In September the distinguished conductor sails for Europe to direct concerts with the London Philharmonic, the Amsterdam Concertgebouw, the Brussels Philharmonic, the Paris Conservatoire Orchestra and with Zurich's Tonhalle Orchestra. Returning to America at the first of next year, Mr. Walter will conduct the Boston Symphony, Philharmonic-Symphony, Cleveland Orchestra, Philadelphia Orchestra, the Montreal Concerts Symphoniques and the Chicago Symphony.

The Forest Lawn Award of the University of California was presented to **Carrie Jacobs Bond** in mid August on the composer's 84th birthday by Herbert Eaton, president of the council of regents, and Rufus B. von Kleinsmid, chancellor of the university. As part of the award a full four-year music scholarship at the university is to be named for Mrs. Bond. . . . The Army awarded its Medal of Freedom to **Albert Spalding**, violinist, late in August. During

What They Read 20 Years Ago

MUSICAL AMERICA for September, 1926



Above, Fredrick Stock with a group of kindergarten kids. Right, Florence Easton with Lyell Barbour, pianist (left), and Joseph Riter, dean of the Palm Beach Fine Arts Society



Composer-Artist

The Spanish song sung by Anna Case in the Vitaphone film *Don Juan* (with John Barrymore) is of her own composition. It is called *Longing* and is published by Harold Flammer.

1926

Where Was Petrillo?

Chicago's motion picture theatres were without their regular musical forces today when 3,000 musicians in 400 movie houses staged a walkout after a strike call issued by the Chicago Federation of Musicians.

1926

Enthusiasm High Down Under

Australians gave Feodor Chaliapin magnificent ovations after each of his five concerts in Melbourne Town Hall.

1926

Mascagni Hung Back

Pietro Mascagni has refused to fulfill the terms of his contract with Fortune Gallo to come to the United States to conduct.

1926

Going to Europe

Lucrezia Bori, Giovanni Martinelli, Mario Basiola.

1926

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Wagner Works Presented by Rio Opera

Tristan and Walküre
Given — Bidu Sayao Returns — Charles Munch Conducts Orchestra

By LISA M. PEPPERCORN

RIO DE JANEIRO

THE new management of this year's opera organization, headed by Arnaldo Guinle, brought a complete change compared to past seasons. A number of revivals were introduced for which a cast, hitherto unknown in this city, was engaged and a long period for orchestral and production rehearsals were permitted. Also, new costumes and decorations for some of the operas were foreseen in the budget. The result of this enterprise was indeed outstanding and the season was by far the best we have had for many years.

The principal novelties were the performance of *Tristan*, *Walküre*, *Der Rosenkavalier* and *Pelléas et Mélisande* of which the Strauss work had the greatest number of performances. The principal singers — Rose Bampton (Marschallin), Martha Lipton (Octavian) and Mimi Benzell (Sophie) — who, it was said, had never before played these rôles, gave a good account of their abilities, particularly regards acting in which Miss Lipton had the lion's share. Sung in the original language, the opera's success was not only due to the good performance of the many singers, but equally so to all the smaller parts each of which was excellently done, due to the producer, German Geiger Torel.

Varnay Pleases

The Wagner operas pleased the audience even more than *Der Rosenkavalier*, which by some was considered as too frivolous. The cast of *Tristan* and *Isolde* was also new for the Rio de Janeiro audience. Astrid Varnay as *Isolde* pleased very much by her dramatic yet mellow and expressive voice and her intelligent acting, whereas Set Svanholm's (*Tristan*) movements on the scene still need a little polishing and are, at times, a bit clumsy, for which his wonderful voice gives, however, full compensation.

A pleasant surprise was Margaret Harshaw whose full mezzo-soprano made us remember her Brangäne. Of the foreign artists must be mentioned Herbert Janssen (Kurwenal), Lorenzo Alvary (König Marke) and Henry Cordy who also had the part of the tenor *Der Rosenkavalier*.

The third of the three German operas given this year was *Walküre* with equally good singers: Set Svanholm (Siegmond), Dezsó Ernster (Hunding), Herbert Janssen (Wotan), Marion Matthäus (Fricka), Rose Bampton (Sieglinde) in which part we liked her even better than in *Der Rosenkavalier*, and Astrid Varnay as Brünnhilde whose rich voice and fine interpretation brought her much success.

The stage setting of this opera was entirely new and though we could think of a more impressive Feuerzuber at the last act the Todesverkündung was particularly well produced by Mr. Torel who also did an ex-



Herbert Janssen



Mimi Benzell



Rose Bampton



Astrid Varnay



Marion Matthäus Lorenzo Alvary

Foreign Department of Columbia Concerts, from Silvio Piergili of Brazil, informing him that the city of Rio de Janeiro has officially appointed Piergili Director General of the Tatro Municipal and, at the same time, General Manager of a new musical organization in which will be incorporated the existing Sociedad Sinfónica Brasileira. The manager of the latter will be José Siqueiro who will be in exclusive charge of that part of the organization devoted to concerts and recitals.

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Local Debuts Made by Numerous Artists — Ballet Presented

By BENNO ROSENHEIMER

BUFFALO

THE summer concerts by the Philharmonic were enjoyed by more people than ever before with each concert filled to capacity and four or five hundred persons turned away each week. Opening on July 2, the air-cooled Kleinhans Music Hall brought Robert Schulz, American pianist and one of the foremost Gershwin specialists as soloist with Fred Ressel, the regular pops conductor on the podium.

Mr. Schulz' first offering was the Gershwin Concerto in F which he played in a masterful style, receiving many recalls and applause which brought him back for two encores. Mr. Ressel and the orchestra accompanied in splendid style, and were forced to join in the applause with the young artist. For his offering Mr. Ressel directed the orchestra in Hadley's Overture In Bohemia, the Mississippi Suite by Grofe, Herbert's American Fantasy and other works.

On July 9, John Ingram, composer-conductor, directed the second pop concert with the attractive coloratura,



Robert Schulz



Janet Medlin

Janet Medlin as soloist. Mr. Ingram opened his program with a splendid and dramatic reading of the Capriccio Italien by Tchaikovsky, followed by a dainty and artistic performance of the Children's Corner Suite by Debussy.

From the moment of her entrance, Miss Medlin captivated her audience with her beauty and charm. For her opening aria she sang the Bell Song from Lakmé with fine understanding, clear enunciation and tonal accuracy, followed by Les Filles de Cadiz, by Delibes, which brought down the house, and she was compelled to repeat this number. After intermission Miss Medlin sang Caro Nome from Rigoletto and a group of lighter works by Lehar, Friml and Romberg. Mr. Ingram gave a spirited rendition of excerpts from The Student Prince, by Romberg, and a Fantasy and Variations by George Gershwin for his final offering.

At the third concert, July 16, Joel Spiegelman, the 13-year-old piano prodigy, who has had only three years of piano instruction, was the magnet which drew another crowd of music lovers to Kleinhans Music Hall. His playing of the Liszt Hungarian Fantasy was indeed a revelation. The young artist received tremendous applause and bravos at the conclusion of his performance. He responded with several encores.

Poummit Is Guest

Maurice Poummit, director of music at the Hamburg High School and recently discharged from the Army, was guest conductor of the evening. Mr. Poummit opened the program with the Overture to Rossini's The Barber of Seville and a fine reading of Pavane by Ravel. The second soloist of the evening brought forth accordianist Oakley Yale, who played Frosini's Rhapsody No. I. and excerpts from Scheherazade by Rimsky-Korsakoff. Works by Guld, Lecuona and Rose rounded out a splendid evening. Conductor and soloists were heartily applauded.

July 23 an all-Viennese program was announced and brought forth the talented Canadian soprano Heloise Macklem who immediately won her audience with a splendid rendition of Johann Strauss' Voices of Spring. Mr. Ressel was on the podium and opened the program with the Overture to Mozart's Don Giovanni and a fine performance of the Schubert's Unfinished Symphony. Mr. and Mrs. Robert Driscoll, dance stylists took over the second part of the program and were well received.

The fifth concert of the season on July 30, was one of the outstanding concerts so far this summer season. With a completely filled auditorium the audience heard Squire Haskin, pianist, who recently was released from the Army after four years in the European war zone. Mr. Ressel and the Philharmonic gave an inspired rendition of the Overture Fingal's Cave by Mendelssohn, followed by the Lyric Suite by Grieg. Mr. Haskin's first offering was the Dark Dancers of the Mardi Gras by Cadman, played exquisitely by the artist. The applause



William McGrath Joel Spiegelman

Dallas Concludes Operetta Season

DALLAS. — The Starlight Operetta season, presented at Fair Park Casino, under the auspices of the State Fair of Texas, of which R. L. Thornton is president, ended on Aug. 25, after 10 successful weeks. Large crowds came, many from nearby towns and cities, to hear the 10 operettas including New Moon, Last Waltz, Cat and Fiddle, Vagabond King, Katinka, Naughty Marietta, Count of Luxembourg, A Wonderful Night, Gypsy Love, and Rose Marie.

During the season four Metropolitan Opera stars were heard: John Brownlee and Frances Greer, in Vagabond King, and Walter Cassel and Christina Carroll in both Gypsy Love and Rose Marie. Other well-known singers included Lucille Manners, Arthur Kent, Edmund Kane, Hope Emerson, Eric Brotherson, Allan Jones, Helen Arthur, Gabor Carelli, Betty Kean, George Young, Margaret Spencer, Frances Comstock, Robert Stuart, Donald Clarke, Carlton Gauld, Ralph Herbert, Rosemarie Brancato, Wilma Spence, Helen Henry, Rolf Gerard, Elizabeth Houston, Evelyn Daw, Doris Rich, and Rollin Bauer.

Several excellent dancers were seen during the season, among them Patricia Bowman, a prime favorite here, and Flora and Robert Stuart. Musical director was Giuseppe Bamboshek, who has served in this capacity for several seasons. Dance director was Carl Randall; chorus master, Michael Lepore; stage manager, Jerome Jordan; scenic designer, Karl Koeck. M. C.

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Opera Season Ready in San Francisco

Presentations Given in Portland and Seattle — Debuts Made

SAN FRANCISCO.—The San Francisco Opera Company's prospectus for 1946 includes a series of 47 performances on the Pacific Coast through September and October—the longest season, and most extensive—in its history.

Prior to the San Francisco season which opened Sept. 17 with *Lohengrin*, the company presented four operas in Portland, Ore., beginning Sept. 7—

Carmen, *La Traviata*, *Lohengrin* and *La Bohème*. The same four were then presented in Seattle on Sept. 12, 13, 14 and 15.

Making debuts with the company this season are *Regina Resnik*, *Maria Sa Earp*, *Astrid Varnay*, *Florence George*, sopranos; *Mario Berini*, *Set Svanholm*, tenors; *George Czaplinski*, *Kenneth Schon*, baritones; *Nicola Moscova*, bass; and *Paul Breisach*, conductor. Returning after long absences are *Jarmila Novotna*, *Jussi Bjoerling*, *Bidu Sayao* and *Lawrence Tibbett*.

Familiar figures re-engaged are *Licia Albanese*, *Nadine Conner*, *Lily Djanet*, *Lotte Lehmann*, *Lily Pons*, *Stella Roman*, *Thelma Votipka*, *Herta Glaz*, *Margaret Harshaw*, *Kurt Baum*, *Alessio de Paolis*, *John Garris*, *Raoul Jobin*, *Charles Kullman*, *Jan Peerce*, *Salvatore Baccaloni*, *John Brownlee*, *George Cehanovsky*, *Mack Harrell*, *Walter Olitzki*; *Ivan Petroff*, *Francesco Valentino*, *Lorenzo Alvary* and *Ezio Pinza*.

Gaetano Merola, *Pietro Cimara*, *George Sebastian* and *William Steinberg* are the season's conductors, while assisting in conductorial capacities are *Kurt Adler* (chorus director), *Fritz Berens*, *Otello Ceroni*, *Antonio dell'Orfeo*, *Karl Kritz* and *Herman Weigert*. *Armando Agnini* continues as stage director, *William Christensen* as ballet master, and *Etienne Barone* as stage director.

Regular subscription performances include *Lohengrin*, *La Traviata*, *Romeo and Juliet*, *Boris Godounoff*, *Lakmé*, *La Forza del Destino*, *Der Rosenkavalier*, *Fidelio*, *Madama Butterly*, and *Marriage of Figaro*.

The popular series includes *Carmen*, *La Bohème*, *Lohengrin*, *Lucia*, *Fidelio*, *Don Pasquale*, *Le Coq d'Or*, *Lakmé*, *Der Rosenkavalier*, *Il Trovatore* and *Rigoletto*.

The Los Angeles season opens in the Shrine Auditorium Oct. 21 with *Boris Godounoff* and continues on Oct. 22 with *Lakmé*; Oct. 23, *Lohengrin*; Oct. 25, *Marriage of Figaro*; Oct. 26, *Il Trovatore*; Oct. 27, *Rigoletto*; Oct. 28, *Der Rosenkavalier*; Oct. 29, *Madama Butterly*; Oct. 30, *La Bohème*; Nov. 1, *La Forza del Destino*; Nov. 2, *Carmen*; Nov. 3, *Romeo and Juliet*.

Detailed reviews of performances will be given in future issues.

MARJORIE M. FISHER

cient and modern. He has been asked to duplicate the festival in eastern cities.

The first three programs were given in the California Club, the last two in the Museum of Art. All were free, and well attended.

The vocal discovery of the series was the Negro mezzo-soprano, *Henrietta Harris*, who has been coming into prominence through her musical work at the University of California and made her first appearance on this side of the Bay in this festival. She not only has an exquisite voice and well nigh impeccable enunciation, she also had the ability to project the line and full meaning of the text, not just the words and notes.

Of the other singers, *Lawrence Strauss*, *Joseph James*, *Virginia Blair*, *Lois Hartzell* and *Carl Hague* enjoy and merit professional rating. Most of the others were still in the student stage and carried out their assignments with varying degrees of success.

Maria Jeritza gave an Opera House concert in early August—scoring a personality success. She remains a super show woman and accomplished creditable singing in the finale to *Salome* and the ballad *Trees*. *Jan Popper* was her accompanist.

The Budapest String Quartet concluded its series of six summer programs in the Museum of Art with the usual overflowing audiences. The outstanding modern quartets heard in the last half of the series were those by Prokofieff's Second, *Jacobi's* Third and *Bartók's* Second.

Assisting artists during the season were *Andor Foldes*, pianist, and *Robert Maas*, cellist.

Josephine Paratore revealed fine natural gifts as a mezzo-soprano in recital in the St. Francis Hotel. She was particularly successful in Italian songs by *Sadler* and *Giannini*. *Kurt Adler* played for her.

MARJORIE M. FISHER

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Ten attractions are offered on Larry Allen's Celebrity Series, managed by Dorothy Granville. They include *Nathan Milstein*, *Trudi Scoop* and her Comic Ballet, *Marian Anderson*, *Alexander Brailowsky*, *Blanche Thebom*, *Jacques Thibaud*, *Jan Peerce*, *Witold Malcuzynski*, *Maggie Teyte*, and *Artur Rubinstein*.

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Throng Attend Walter Festival

Songs in English Fete Proves Success—Jeritza Makes Appearance

SAN FRANCISCO.—It is worthy of note in this city where so-called pop concerts have been written off the ledger in red ink, that some 7,000 persons bought tickets to hear *Bruno Walter* conduct the San Francisco Symphony in an all-Beethoven program in the Civic Auditorium, and that the all-Brahms program in the Opera House was the first to sell out. Tickets for the Wagner-Strauss program, destined to conclude the current Walter festival, were still available at this writing.

The Beethoven program comprised the "Leonora" Overture No. 2 and the fifth and sixth symphonies. The conductor was in fine fettle and gave a particularly inspired reading of the sixth.

A Festival of Songs in English constitute what is proclaimed a first annual fete of this sort. John Edmunds was the motivator and producer, and while he could have made a better choice of singers for the early programs, he did make a distinctly impressive choice of songs, both an-

cient and modern. He has been asked to duplicate the festival in eastern cities.

The first three programs were given in the California Club, the last two in the Museum of Art. All were free, and well attended.

The vocal discovery of the series was the Negro mezzo-soprano, *Henrietta Harris*, who has been coming into prominence through her musical work at the University of California and made her first appearance on this side of the Bay in this festival. She not only has an exquisite voice and well nigh impeccable enunciation, she also had the ability to project the line and full meaning of the text, not just the words and notes.

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MARJORIE M. FISHER

Plans Announced for Golden Gate

Symphony Schedule Enlarged—Concert Courses

List Artists

SAN FRANCISCO.—The 35th symphony season opens here Nov. 17 and extends through May 31, and calls for the largest number of performances in the orchestra's history.

Announced by Mrs. Leonora Wood Armsby, president of the Musical Association, and Howard Skinner, secretary-manager, the season comprises 15 pairs of Opera House concerts, 15 Thursday night previews of the programs available only to members of the Symphony Forum, four Young People's concerts to be conducted by Rudolph Ganz, two special youth concerts under Pierre Monteux' direction, an eight-week transcontinental tour, plus out-of-town engagements for the Marin Music Chest, University of California, San Jose, Palo Alto and Fresno.

The orchestra also plays for the Art Commission concerts and ballet events, and the Standard Symphony broadcasts.

Soloists announced for the Opera House concerts are *Artur Rubinstein*, *Robert Casadesus*, *Nikita Magaloff*, *Paul Wittgenstein*, *Jorgen Nielsen*, pianists; *Jacques Thibaud*, *Yehudi Menuhin*, *Mischa Elman*, violinists; *Gregor Piatigorsky*, cellist, and *Maggie Teyte*, soprano.

A special performance of Beethoven's Ninth Symphony will employ the services of the Municipal Chorus and the University of California Chorus. *Norma Andreotti*, *Eula Beal*, *Mario Berini* and *Douglas Beattie* will be the soloists.

The Opera Association concert at-

tractions offer subscribers a choice of two of the extra opera performances and the Monte Carlo Ballet, *Dorothy Maynor*, *Vronsky* and *Babin*, *Yehudi Menuhin*, *Igor Gorin*, *Jennie Tourel*, *Jussi Bjoerling*, *Robert Casadesus*, *Eleanor Steber*, *Jascha Heifetz*, *James Melton* and *Maryla Jonas*.

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Sibelius Receives Food From America



Jan Sibelius greets Reider K. Asper outside the composer's home when Mr. Asper, representative of CARE, delivered four food packages from America.

JAN SIBELIUS, the great Finnish composer who has been "severely affected" by Europe's food shortage recently welcomed four large CARE food packages sent to him by friends in America. The packages were delivered at the composer's home in Bilinki, Finland, by Reider K. Asper, representative for Finland of CARE, the Co-operative for American Remittances to Europe, Inc., according to a report received at CARE's New York headquarters detailing Asper's interview with the composer.

Mr. Asper's report said Sibelius is now in good health, despite the food shortage, that he was very much interested in the American jeep in which the food parcels arrived, and that his chief complaint was the scarcity of a good cigar.

Although he rarely poses for photographs, the Finnish composer posed for the photographer who accompanied Mr. Asper, so that his friends in America might see him receiving the food they ordered for him. Last re-

ports about Sibelius' health, in April of 1945, said that he was starving, although his daughter subsequently denied these from Stockholm. Sibelius was 80 years old last December.

Mr. Asper's report on his visit to Sibelius follows:

"On a beautiful Finnish afternoon, I started on the 40 mile trip from Helsinki to Professor Sibelius' villa, having first been assured by Mrs. Sibelius that I would be welcome.

"The home of the great composer is situated some 150 yards from the highway on a hilltop overlooking one of the many thousand lakes in Finland. It is a heavy timber structure built some 40 years ago. You would not think so when looking at the perfect condition of the timber and the immaculate structure.

A Cordial Welcome

"A mild summer wind was blowing through the crowns of the numerous tall birches surrounding the villa . . . to me it suggested music. I was a bit nervous. In a second, I was to meet the world's greatest living composer. Furthermore, I had been forewarned that the composer loathed photographers.

"However, my fear of displeasing this distinguished recipient of our CARE packages was immediately removed by the cordial welcome extended by both the Professor and Mrs. Sibelius. In fact, they had been waiting for me, and the table was set for coffee. The composer was in excellent health. That goes double for Mrs. Sibelius, who calls herself his 'watchdog', chasing away the curiosity seekers.

"After we had toasted the welfare of Finland and the betterment of mankind, I gathered sufficient courage to ask if I might be allowed to take some photographs. As you see, everything went well in that respect.

"He was very much interested in my jeep, and I invited him to come out and inspect it.

"The Sibeliuses, like everybody else in Finland, were very much interested in the subject of food, and related how severely it had affected them. They both thought America a wonderful nation and admired our unselfishness and endeavor to help the rest of the world to get on its feet. He had but one complaint to make, namely, the scarcity of a good cigar."

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Brevard Festival Draws Overflow Crowds

BREVARD, N. C.—Overflowing audiences of North Carolina music lovers attended the Brevard Music Festival which concluded on Aug. 11 in Camp Transylvania near this city. Sponsored by the Brevard Music Festival Association, listeners heard Carroll Glenn, violinist; Selma Kay, soprano; Mario Berini, tenor, and the Festival Little Symphony, James Christian Pfohl, conductor. The orchestra is composed of musicians from college and university schools of music throughout the eastern United States.

Four programs made up the three-day festival, Miss Glenn being featured at the first one on Aug. 9 in a spirited



Luminaries in the recent Brevard Music Festival gather just before concert time. From the left are Mario Berini, tenor; Romine Hamilton, concertmaster of the Festival Symphony; James Christian Pfohl, musical director; Mrs. Henry N. Carrier, president of the Brevard Festival Association, and Selma Kaye, soprano. Carroll Glenn, violinist, who appeared on the first program, is not in the picture.

performance of the Mendelssohn Violin Concerto. The all-Mendelssohn program also included the Fourth Symphony, the Hebrides Overture and the Midsummer Night's Dream music.

The Young People's Concert on the following afternoon brought a varied program of short numbers which included the children singing America the Beautiful as the orchestra played the composition. Strauss' Tales from

the Vienna Woods concluded the program.

Of interest at the evening concert of the same day were Cecil Effinger's Little Symphony and Paul White's Five Miniatures, while the concluding program brought Selma Kay and Mario Berini singing operatic compositions both individually and in duet. Mrs. Henry N. Carrier is president of the Brevard Musical Festival Association.

Woodminster Bowl Series Presented

California City Hears Bengal Nocturne—Numerous Soloists Give Performances

OAKLAND.—A feature of the first of the summer concerts at Woodminster Bowl by the Oakland Symphony, Orley See, conductor, was the premiere of Bengal Nocturne by Lt. Col. L. E. Gaither, written during the Chinese-Burma-India engagements—an atmospheric piece in good style and workmanship, very well received.

Later programs comprised the usual summer orchestral fare, with soloists Edgar Jones, baritone in Di Provenza from Traviata and Vision Fugitive from Herodiade, and pianist Philip Nelson in the Tchaikovsky Piano Concerto. Both young men were recently released from Army service and scored with the large audience.

Other soloists have been Tanya Urey, lately from Vienna, in an authentic reading of the Schumann Piano concerto, and Rose Kovats, young Hungarian-American violinist in a sparkling performance of the Sibelius Violin Concerto. Mr. See has included works of Edward MacDowell and Rudolph Ganz in his policy of American composers on each program. He conducted with his customary precision and good taste.

Other programs presented the Victory Players, John M. Falla, director, in Pinafore with Margaret Morgan, Oliver Jones, Angelo Laspina and Walter Powers in leading roles, and a more than adequate chorus, with small orchestra directed by Emanuel Leplin. The audience overflowed the 3,000 seats onto the hill above which is scheduled to eventually provide several more thousand seats. An All-Artist concert presented Lucille Ruff, soprano; Barbara Lull, violinist; Oliver Jones, basso; Dorothy Redlevick, pianist, each receiving acclaim.

Another performance brought the Village Singers by the Comedy Opera Guild, Erich Weiler, musical director. It was the American premiere production of this Fioravanti opera, with a new libretto by Weiler, who also conducted a small orchestra from members of the San Francisco Symphony. Leading roles were ably presented by Anne Ashley, Joseph Tissier, Harold Hollingsworth and Patricia Bortfeld.

ADELYN FLEMING

American Festival In Rhode Island

Summer Music Camp Presents Three Days of Music—Students, Guests, Faculty Participate

KINGSTON, R. I.—The second Rhode Island State College Summer Music Camp, Professor Lee C. McCauley, Director, concluded on Aug. 9, 10 and 11 with an American Music Festival in Edwards Hall. A student body of 125, invited guests and faculty took part. The final concert on the afternoon of the 11th brought the orchestral and choral forces into play.

A feature of the program was the first performance of Rhode Island Folk Songs for soloists, chorus and orchestra by Arthur Kreutz who conducted his own work. Such tunes as Billy Grimes, the Drover, Pretty Maureen and No More I'll Go to Sea were artistically and effectively set for the youthful musicians.

John Oberbrunner, gifted young flutist, was heard in Kent Kennan's Night Soliloquy, and the orchestra, led by Alexander Richter, played the Symphonic Illustration Arabs by the Rhode Islander, Hugh MacColl, Morton Gould's Folk Suite and Elie Siegmeyer's Wilderness Road. The Girls' Chorus, conducted by Charles Woodbury presented works by Mabel Daniels, Norman Bell-Robert Shaw, Burleigh, and Speaks.

On the afternoon of the 10th, bal-

lad singers, old time fiddlers and square dance teams put on a New England Folk Music Gatherin' and the Music Camp Band, under Arnold Clair, gave a concert.

A Forum on Contemporary American Music with Arthur Kreutz as moderator brought Norman Dello Joio, Morton Gould, Hugh MacColl and Nicolas Slonimsky as commentators in the presence of recordings of their own works on Aug. 9. There was An Hour of American Folk Songs and Ballads as sung by Susan Reed to round out the first day of the Festival. The success of the Music Camp in its first two seasons seems to ensure its continuance.

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LUNDE

Three-Day Festival Marks Close of Houston Summer Symphony Season

HOUSTON

THE Houston Summer Symphony presented a three night festival on Aug. 12, 13 and 14, ringing down the curtain on its seventh and most successful season. An all-Russian program, a Viennese night, and an all-request program were features during the closing trio of concerts.

The orchestra, composed of 45 members of the Houston Symphony, played 21 concerts in Houston parks during the nine-week summer season. All but three of the concerts presented Ernst Hoffman as conductor. Mr. Hoffman has been musical director of the Houston Symphony since 1936. Associate Conductor Joseph Henkel occupied the podium in Mr. Hoffman's absence and arranger Francisco Hernandez directed the orchestra in the playing of several of his own compositions and arrangements.

Sponsored jointly by the city of Houston and the Symphony Society, these open air concerts showed a total attendance estimated at well over 100,000. The season, financed by a



Part of Houston's Summer Audience of 100,000

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municipal grant and patron donations, offers concerts free to the public.

Conductor Hoffman, under whose baton the orchestra has gained national prominence, will launch the winter season on Nov. 4 with the first of ten subscription concerts. A total of 55 concerts will be played by the orchestra during the 26 week winter season.

hour programs.

The Civic Community Concert Association of Houston, Mrs. Edna W. Saunders, executive secretary, has announced the artists for its coming season. The list includes Eleanor Steber, Zino Francescatti, Rudolf Serkin, Torsten Ralf, Rosario and Antonio, and the Budapest String Quartet.

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Vladimir Golschmann will return for his 16th year as conductor of the orchestra when it opens its 67th season in October. Since the close of last season, he has appeared as guest conductor of the NBC and CBS Symphonies and also with the Montreal Symphony.

H. W. C.

Plans for Musicians Home in Florida Being Developed

MIAMI BEACH, FLA.—That interest is deeply felt in rapidly developing plans of the Musicians' Club of America to establish in Florida a musicians' national home similar to the actors' home in California was evident in the marked response to a recent benefit recital presented in Ocean lounge of the Roney Plaza hotel, Miami Beach.

Sponsored by the club, Frances Sessel, lyric-dramatic soprano, accompanied by pianist Frances Tarbeaux, contributed a refreshingly arranged program inclusive of songs of old Italian and contemporary composers, an international group and two of interestingly defined Latin-American origin.

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STEINWAY PIANO

Hollywood Bowl Features Modern Music

LOS ANGELES

HOLLYWOOD BOWL recently ended two months of varied musical entertainment and the amphitheater seating 20,000 was turned over to Michael Todd for September. He will present a Hollywood version of *Up in Central Park*.

The accent has been on American music and artists this season. Leopold Stokowski built a new Hollywood Bowl Symphony, much better than the one he assembled last year. The four symphony nights in August which he conducted were the best music of the summer. Aug. 6 he gave a fair representation of the Hindemith Symphony, Aug. 13 the Rachmaninoff Second had a fine perform-

ance, Aug. 20 it was Mozart's Jupiter, and Aug. 27, the Tchaikovsky Fifth.

Quiet City by Copland, *El Amor Brujo* by de Falla with Nan Merriam giving an excellent performance of the solo; *Gliere's Ilia Mouroumetz* and *Virgil Thomson's Plow That Broke the Plains* were the unusual numbers that Mr. Stokowski preferred.

Other conductors who were brought in for Thursday night concerts were Iszler Solomon, William Steinberg and Rudolph Dunbar, who essayed little contemporary music because of limited rehearsal time. Patrice Munsell gave a showcase performance of light music with three lullabies as encores, Aug. 8, and Mr. Solomon managed a humorous Suite, *Life with Uncle Sam*, by Kohs, and William Grant Still's Festival Overture, with other numbers. He impressed his hearers with his remarkable ability.

The Negro conductor, Mr. Dunbar, was confronted with the unavoidable cancellation of Dorothy Maynor, and his program of the Afro-American Symphony by Still, Barber's Adagio and Copland's *El Salon Mexico* was disturbed by the substitution of the Nash Choir and William Gillespie,

baritone. Mr. Dunbar is inexperienced but talented.

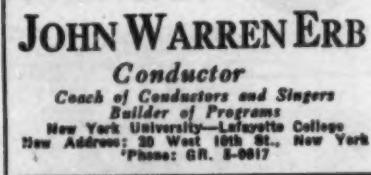
Motion Picture Academy Night was arranged by Alfred Newman, musical director and conductor, with Miklos Rosza, guest, Aug. 17. The composers represented Hollywood, but the best score was William Walton's excerpts from *Henry the Fifth*.

Ballet music from *Suspense* by Amfitheatrof was good writing, and the Rosza music from *Spellbound*, orchestrated by Eugene Zador, earned applause when conducted by the composer. Music by Herrmann, *Hangover Square*, *Leigh Harline's Pinocchio* for Disney's *Pinocchio*, and Adolph Deutsch's *Fanfare to Oscar* were other orchestral selections preceding a hit parade of songs, principally by Jerome Kern, which also won Academy awards.

The Viennese Night with Miliza Korjus and John Carter, soloists, conducted by Robert Stolz, was a light, gay evening which attracted another large crowd Aug. 24.

Audition winners for the Hollywood Bowl-K. F. I. contest were John Arnold Ford, basso, and Lillian Magidow, pianist. They were heard with the orchestra, Stokowski conducting, Aug. 25, and Leter Donahue played the Rachmaninoff Second Piano Concerto on this program of exceptional interest to Southern Californians.

ISABEL MORSE JONES



Dell Completes Most Successful Year

PHILADELPHIA.—The most successful season and highest attendance record in the history of Philadelphia's Robin Hood Dell is reported by David Hocker, general manager, who announces that audiences for the 28 concerts given during the seven weeks of the 1946 series from June 24 to August 10, reached an aggregate total of 206,000. This summer marked the 17th set of al fresco concerts at the famous sylvan amphitheatre in Philadelphia's Fairmount Park. The enterprise was favored by the weather, there being but 4 postponements because of rain, the smallest number in any season.

The final week of four concerts was under the baton of Dimitri Mitropoulos who completed his second summer here as artistic director and conductor. The week witnessed two postponements because of rainy weather, which added to two earlier postponements, made the record of the seven weeks' season, four, the smallest number in Dell history.

Arthur Whitemore and Jack Lowe, duo-pianists, appeared at the Dell for the first time on Aug. 5 and scored a decided success before a large audience. The pair's playing showed admirable technical and interpretative co-ordination and left no doubt as to their status as one of the topnotch two-piano teams before the public. Their main offering was Poulenc's stimulating D Minor Concerto. Enjoyable too, was a popular group of pieces by Kern, Rodgers and Conrad, deftly arranged by the artists. Several encores supplemented their scheduled numbers.

Because of unfamiliarity as well as masterful construction, Max Reger's Variations and Fugue on a Theme of Mozart commanded particular attention among the orchestral compositions. Mr. Mitropoulos conducted the involved score with superlative authority and understanding. Other numbers were Samuel Barber's Adagio for Strings and Berlioz' Benvenuto Cellini Overture.

An audience of nearly 14,000 acclaimed Eleanor Steber as soloist on Aug. 8. The Metropolitan Opera soprano was in splendid form and sang three Puccini selections. Later Miss Steber delighted in Lehar's Merry Widow Waltz and songs by Kern and Gershwin.

Mr. Mitropoulos' slate of orchestral

pieces furnished considerable satisfaction. Haydn's Symphony in D, No. 104 (London), had a superb reading and the orchestra's strings were featured with impressive effect in the Prelude and Finale from Purcell's Dido and Aeneas. Debussy's Afternoon of a Faun and Pick-Mangiagalli's Notturno e Rondo Fantastico completed the bill. Given, as far as is known, for the first time here, the Pick-Mangiagalli opus afforded unusual interest both as to material and orchestration.

For many the concert on Aug. 9 will probably be reckoned as among the most important of the series because of the listing of Anton Bruckner's Fourth Symphony. It was a premiere at the Dell and your reviewer cannot find any record of a presentation of the symphony at any other Philadelphia concerts within 25 years, in which time there have been but a couple of performances each of Bruckner's fifth and seventh symphonies. In discussing the fourth symphony with this commentator, Mr. Mitropoulos expressed his strong convictions about the greatness of Bruckner, the high worth of his music, and the obligations of conductors to make this music available to audiences. The audience accepted the performance with prolonged applause. To companion Bruckner, the conductor chose another and much better-known fourth symphony, that of Tchaikovsky.

A Request Program featured the closing concert on Aug. 10 when an audience of 11,000 vociferously hailed Mr. Mitropoulos and the Dell Orchestra for magnificent projections of Tchaikovsky's Fifth Symphony and two Wagner favorites—the Overture and Venusberg Music from Tannhäuser and the Prelude and Love-Death from Tristan and Isolde. At the conclusion, the conductor had to return to the stage time-after-time in response to a fervent ovation which he had the orchestra acknowledge with him. After the national anthem, the audience remained standing, still recalling Mitropoulos and cheering him. The conductor finally made a brief speech, saying, "You see what love between by colleagues and myself and between us and you, with music, can do. God bless you all. I look forward to being with our orchestra and with you all next summer."

WILLIAM E. SMITH

Oscar Levant Soloist With Louisville Philharmonic

LOUISVILLE, Ky.—Opening the second season of Summer Night Music at the Downs on Aug. 13 the Louisville Philharmonic Society, presented Oscar Levant, pianist, with the Philharmonic under the baton of Robert Whitney. The program consisted of American Salute by Morton Gould, Waltz of the Flowers by Tchaikovsky, and Mr. Levant playing the first movement of the Grieg Piano Concerto and Gershwin's Rhapsody in Blue. He was recalled many times and played several encores.

Soloists for the summer season with the Louisville Philharmonic include John Sebastian, Walter Cassel and Frances Yenn. The final concerts of the series will bring Arthur Fiedler as guest conductor in an all orchestral program. A total of 12 concerts is being played. H. W. H.



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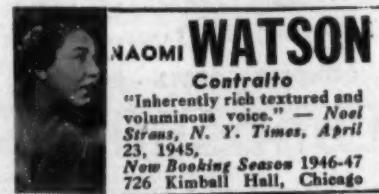
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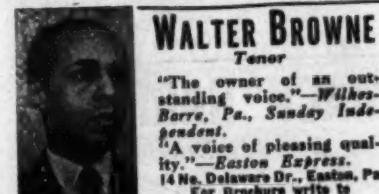
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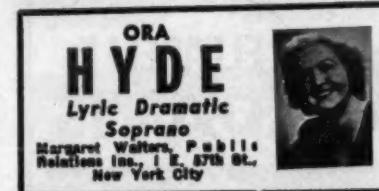
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Hungary Combating War's Aftermath

(Continued from page 8)

establish. There is no market at present as the Universal Edition in Vienna cannot bring out all the scores. Thus, at least 90 per cent of our music remains unpublished and there does not seem to be much hope for the future.

Hungarian publishers do not supply the international market and among these, Rozsavölgyi, Bard and, more recently, Cserepfalvi, have published only short choral works and piano pieces for educational purposes. Most active of all is the Magyar Korus or Hungarian Choral Edition with a list of 2,600 works. Their catalogue includes the names of Bartok, Kodaly, Bardos, Halmos, Veress and Gardonyi, with valuable works for church and school. The lack of native publishing houses has been felt for decades by Hungarian composers, and Hungarian virtuosos have had to go abroad to gain recognition since, without it, all the arts must die. No composer likes to work for his desk!

Since 1944, production was stopped almost entirely in consequence of politics and the war. At the present

time, there is little work for anybody and even those in full-time jobs are nearly starving. The fight against inflation and the want of daily bread keep everybody so busy that no energy is left for peaceful creation. In spite of romantic ideas to the contrary, I can tell you that starvation is not conducive to artistic production. It may have been so a century ago, but not now! Most of our composers cannot even afford to buy scoring paper and salaries which you might reckon by the one-thousand-billion or ten-thousand-trillion are in reality not much more than a dollar a month.

Among the successful young symphonic composers should be mentioned Janos Viski, whose Symphonic Suite had its premiere under Mengelberg. His Enigma, a symphonic poem for orchestra, has also had considerable success. Both of these have been published by Universal Edition. His concerto for violin and orchestra is still unpublished. Sandor Veress is also a composer worthy of note. He has to his credit two string quartets, a violin concerto, a ballet and a cantata with Latin text.

As yet, however, only a few of his minor works have been published. Paul Kadosa had a few works published before the Hitler regime, but his brilliant Concertino for piano and orchestra, a concerto for string quartet and orchestra, and smaller works are still unpublished. Other gifted young composers are Gardonyi, Horusitzky, Kokai, Szervanszky, Jardanyi, Majorossy, Geszler and Hajdu. With all these a certain neo-classical tendency is evident and a swing away from radical "modernism".

Concert Orchestras Hampered

In all Hungary there are only two real concert orchestras, both in Budapest. They are the Philharmonic, made up of members of the orchestra of the State Opera, and the Municipal Orchestra. The former, in existence for more than 80 years, has been less active of late. During the war it had as guest conductors, Ansermet, Furtwängler, Mengelberg, Sabata and others. Erno Dohnanyi, its president, left before the siege of Budapest and is still out of the country.

The Municipal Orchestra, supported by the city, gave weekly concerts. The scores and parts of works by Hungarian composers were all copied by the library staff of the orchestra, but many of these were destroyed later. The Hungarian radio also has a fine orchestra playing both classical and contemporary music, but it, as well as the other orchestras, is much hampered by the fact that strings and reeds are difficult to obtain owing to the fact that they are manufactured in other countries and are not easy to get even at fantastic prices. All concerts last winter were given in chilly, unheated halls.

We realize that the betterment of these conditions lies with ourselves, but we also need help and encouragement from outside in order to be able to create and to elevate the musical standards of our people. In the last decade, although our best musicians fought for reforms, nothing has really been accomplished. The people of Hungary as a whole have little musical culture and our musical life is like a splendid cathedral without worshippers. Our democratic government has elaborated a grandiose program of musical education of the masses based on the genuine Hungarian folksong, so little known to our people. It is designed to start with the kindergarten and continue through the university, a period of at least 10 years. But at least 20 years are needed now for its accomplishment.

In the meantime, something must be done, if possible, through our own initiative. Our people are interested

in foreign music, especially American music, and it would be well if a body could be established for furthering of reciprocal musical interests. We should like to give regular concerts of contemporary works but we have little material and at present we cannot afford to buy or rent it. However, I see no reason why idealistic beginnings should not bring results on both sides of the Atlantic.

lady, the wife of the Portuguese composer, Claudio Carneyro. It is at present limited to 25 members, all of them performing musicians. At least one concert a year will be given. The honorary president of the club is Guilhermina Suggia, who gave an inaugural recital at which an international program was performed.

KATHERINE H. DE CARNEYRO

Portugal Preparing New Era in Music

Círculo de Cultura Musical Establishing New Branches and Sponsors Concerts

LISBON

THE activities of the past season show that the development of Portugal's musical life and culture continues to progress. The country's readiness to receive with open arms the leading musicians of the world waits only on the settling of present complicated travel restrictions. The Círculo de Cultura Musical in its praiseworthy action of establishing new branches in different localities of Portugal and of its island possessions, is doing excellent preparatory work. With the opportunity presented for young artists, their outlook is exceedingly bright.

In the concerts which the organization sponsored in Lisbon, Oporto, Coimbra and Braga there were heard such artists as the pianists Benno Moiseiwitsch and Jacqueline Blanchard; the violinists, Ribaupierre and Ginette Neveu, and the cellists, Guilhermina Suggia and Bertrand Michelin. Others heard were the Spanish Donostiarra Choir and the French string ensemble, Ars Rediviva, under Claude Crussard.

The Portuguese government's share in the musical activities was also far from inconsiderable. There was a series of concerts by the National Symphony, the weekly radio events by the same orchestra and various concerts by string quartets and other chamber music groups. The outstanding symphonic concerts were those four at which Moiseiwitsch was heard in Beethoven's five piano concertos and several of Rachmaninoff's; and also those in which Guilhermina Suggia collaborated, playing the cello concertos of Schumann, Haydn, Elgar, Dvorak, Lalo and Saint-Saëns, as well as the Boellmann and Tchaikovsky variations. Other Portuguese artists heard were Nella Maissa, Helena Moreira de Sá e Costa, Marie Antoinette Leveque de Freitas Branco, Lorenzo Varella Cid—all of them pianists—and the violinist Leonor Alves de Sousa. The veteran Vianna da Motta, though scheduled to appear, was prevented by illness.

The Sociedade de Concertos presented the French pianist, Lelia Gousseau, the Italian cellist Enrico Mainardi, the Rome String Quartet, a piano trio headed by Vitorio Brero and the Madrid Symphony, conducted by Ernesto Halffter. Other distinguished concerts were those given by Sonata (a society for the propagation of modern music) and by the Lisbon Philharmonic.

The popularity of opera in Portugal was attested by the crowded houses drawn by two Italian opera companies over a period of several months. With Compagnia Real came the tenor, Tito Schipa, who won much success in Manon, L'Elisir d'Amore, Lucia and Massenet's Werther. The artist is said to have accepted an invitation to play the leading role in an important Portuguese moving picture production.

A novelty in Portuguese musical activities has been the founding in Oporto of the first Women's Music Club in the country. The club was established through the initiative of an American

John G. Paine Honored By French Government

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, has been honored by the French Government which has just conferred upon him the Croix de Chevalier (Chevalier Cross) of the Legion of Honor. Mr. Paine received this honor in recognition of his work in the field of international copyright.

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RADIO

MUSIC lovers in the New York area who are tired of hearing substantially the same Beethoven, Brahms, Tchaikovsky and Gershwin throughout the winter concert season and more of the very same Beethoven, Brahms, Tchaikovsky and Gershwin at outdoor summer concerts can find balm for their jaded ears in *Music for the Connoisseur*, a new record program conducted by David Randolph over WNYC at 9 p.m. Tuesdays.

Almost forgotten works of Purcell, Rameau and Vivaldi rub shoulders with little known compositions of Shostakovich and Prokofiev in this weekly excursion into seldom heard music. And best of all, the program commentary is kept personal and in-

For Record Programs—A Sounder Pattern

formal, totally devoid of any dangerous *precuse* taint so often associated with the presentation of this type of music through radio.

Aside from these unique qualities the program has other reasons for importance at this particular time. First of all, it helps fill the need for more radio programs designed for a specialized rather than a mass audience for which the FCC is sending out such stern demands. Second, it offers a pattern which could be followed, on a reduced scale, by small local stations about the country who were accused in *MUSICAL AMERICA*'s most recent Radio Poll of slighting so-called "serious" music in their program planning.

Mr. Randolph, the program's builder, script writer and commentator, directs the David Randolph Chorus of 24 voices and The Randolph Singers, a small group which specializes in madrigals, motets and other comparatively unknown forms. In addition he is music consultant for the Office of Intercultural Affairs of the State Department. In this capacity he prepares transcribed programs of American music which are sent to Italy for weekly network broadcast.

Music Off the Beaten Path

The basic idea of his *Music for the Connoisseur* is simple. Its material consists of "music off the beaten path"—never such items as the Fifth Symphony and 1812 Overture which are played to death everywhere. Program commentary is free to the point of sounding *ad lib*. Randolph daily sharpens his personal axe for the types of commentary which are dry and technical in the usual program note style—the kind which constantly belittles or else talks over the listener's intelligence. Likewise he campaigns against the gushy variety which is loaded with the aesthetics and supernatural qualities of music.

Although the music he includes in the programs is assuredly of a superior level, he presents it in such a way to make it human, interesting and seemingly easy to understand even to a person of relatively limited musical background. To Randolph the stiff shirt and white tie approach must go if audiences are to be brought closer to a sincere enjoyment of music.

As much variety as possible is in-

cluded in every program, not only a variety of periods—Randolph likes to shuffle up Bach and Milhaud, Corelli and Stravinsky—but a variety of mediums as well. A typical program may include vocal solos, chamber music, a symphonic work or two and perhaps a harpsichord piece or choral number.

The records which make the programs possible come from Randolph's own library, from the extensive collection at the WNYC studios, from friends, and from persons who hear the broadcasts and generously offer items of their own as program material.

If some of the country's smaller stations were to consider producing a record program which follows the basic pattern of *Music for the Connoisseur* their first apparent difficulty would be a source of records. Many of the record libraries of stations of 250 watts or even larger consist mainly of dance music, Stephen Foster albums, "light concert favorites," a few assorted fanfares and signatures and The Star-Spangled Banner. More than often this situation exists through no fault of the station manager. It is merely the result of a budget so scanty that the luxury of a few well chosen serious records is out of the question.

But as Randolph does not rely entirely upon WNYC's library and uses many other sources for records, this deficiency in small stations need not be a deterrent. There are but few towns large enough to have a radio station that are not also big enough to boast of a fair number of serious record fans who are usually more than eager to share the pleasures of their collections. There are music stores, too, and public school educators who should be interested in cooperating with such a scheme.

It would be too much to expect to find any great number of rare or scarce recordings scattered about the hinter-lands such as are heard on the WNYC program, but this again should be no draw-back. "Rare" music means one thing in populous centers around New York, Boston, Philadelphia, Chicago and the biggest west coast cities and still another in less urban localities.

A few more hours of music for the connoisseur spotted about the country would go a great deal to snap radio programming out of its present doldrums. Not only would it make the

FCC happier but also those listeners who expend endless energy dialing from station to station hoping to find music worthy of intelligent listening.

H. M.

Mutual Produces Wagner in English

An unusual musical event, an all-Wagner program sung entirely in English, was presented on Mutual's *Let's Go to the Opera* with Thelma Votipka, soprano, Emery Darcy, tenor, and Claramae Turner, contralto, on Sept. 1 at 7 P.M. EDT. Six music dramas were represented, conducted by Thomas Scherman. All three soloists joined in the famous second act Love Scene from *Tristan and Isolde*.

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PIASTRO HONORED

Sigmund Spaeth presents to Mishel Piastro, conductor of the Longines Symphonette, an award from the National Federation of Music Clubs, as a tribute to his contribution to music.

The Longines Symphonette, now in its fifth year of broadcasting, was honored by a presentation of a tribute to its conductor, Mishel Piastro, at a ceremony in Carnegie Hall on Aug. 14. The presentation was made by Sigmund Spaeth, representing the National Federation of Music Clubs, and it consisted of an illuminated scroll reading—"A Tribute to Mishel Piastro

in Recognition of Your Outstanding Services to Music."

The ceremony was witnessed by a capacity audience at Carnegie Hall, assembled for the first public concert by the Symphonette. The concert was given for the members of the American National Retail Jewelers Association and their guests, who are holding a convention in New York.

Toscanini To Begin NBC Season Oct. 20

Traviata with Peerce, Albanese, Merrill Slated for December Airing

Arturo Toscanini, back in this country again after a spring and summer series of restoration concerts at La Scala in Milan, has already arranged his schedule for the 1946-47 season of NBC Symphony concerts. He will direct the orchestra in 16 programs from Oct. 20 to Dec. 8 and from Feb. 9 to March 30 from 5:00 to 6:00 p.m., EST. The opening program will be devoted to the music of Hector Berlioz. The principal work will be Harold in Italy in which William Primrose will be viola soloist.

The concerts of Dec. 1 and 8 will be devoted to a performance of Verdi's La Traviata with Jan Peerce, Licia Albanese and Robert Merrill in the leading roles. Auditions for the other roles are being held presently. The same painstaking preparations which enabled the broadcast performance of La Bohème to become a signal success



After spending the summer in Italy, Arturo Toscanini arrives at La Guardia airport to resume his work with the NBC Symphony

last year will be made for the Verdi work.

Between the two series of eight concerts each, Toscanini will return to La Scala to conduct opera performances. This will mark his first operatic conducting in a theatre since his appearances at the Salzburg Festival a decade ago.

At Toscanini's invitation, Eugene Szenkar will make his first professional appearance in the United States as conductor of four concerts, Jan. 12 to Feb. 2. Mr. Szenkar is now in Brazil as director of the Rio de Janeiro Symphony.

Fritz Reiner, director of the Pittsburgh Symphony, will lead in a series of four concerts, Dec. 15 to Jan. 5.

Stein Introduces Set Svanholm

Set Svanholm, Swedish tenor, who recently was heard in operatic roles in Rio de Janeiro, is being introduced to the western hemisphere under the auspices of the William L. Stein concert agency.

His initial appearances in the United States are with the San Francisco Opera in Portland, Ore., Seattle, San Francisco, Los Angeles and Sacramento. This will be followed by guest appearances with the Chicago Opera, the Philadelphia La Scala in Detroit and later with the Metropolitan Opera Association. In January he will begin an extensive tour of the south and conclude in Los Angeles as soloist with the Philharmonic.

Another Swedish artist, Bjoerdis Schyberg, lyric soprano, who is already known to the American public through her recordings, is also being introduced in this country late in the season by the Stein agency.

Among other artists under Stein management are Thomas Hayward, tenor; Carl Bamberger, conductor; Regina Resnik, soprano; Frederick Lechner, baritone; Virginia MacWatters, coloratura, and Louise Meiszner, pianist.

Mr. Hayward will begin his second season this fall with the Metropolitan Opera and will be heard over the ABC network program Serenade to America. He will also make numerous concert appearances. Mr. Bamberger, musical director of the Columbia, S. C. Festival, recently returned from a tour and will conduct in the west this season.

Miss Resnik will start her first European tour next spring and this fall enters her third season with the Metropolitan Opera. She has numerous engagements throughout the country and makes her debut this season with the San Francisco Opera.

Christopher Lynch to Make Carnegie Hall Radio Debut

HOWARD BARLOW has arranged a Carnegie Hall debut for Christopher Lynch, Irish tenor and protege of the late John McCormack, which will be broadcast under Mr. Barlow's baton on the Firestone show, Monday, Sept. 30, at 8:30 p. m. EST, over NBC. Mr. Lynch arrived at La Guardia airport Sept. 13 and started immediate rehearsals with Mr. Barlow and the orchestra.

Mr. Lynch has been signed for a series of 22 guest star broadcasts on the Firestone program. He will also make a limited concert tour in the United States during this season.

Mr. Lechner is appearing in Buenos Aires at the Teatro Colon and has completed three seasons with the Metropolitan Opera. Miss MacWatters, after singing with the City Center Opera this season, will leave for her initial European tour. Her American engagements have included appearances in New York's Town Hall and Carnegie Hall. Miss Meiszner will give her second New York Town Hall recital this season and has been engaged for her first Canadian tour. She will make appearances in numerous other cities.

ABC to Resume Opera Broadcasts

Broadcasts of the Saturday afternoon performances from the Metropolitan Opera will begin this season on Nov. 16 over ABC sponsored by Texaco. For a short time there was some question about the broadcasting of the first two operas as the United States Army Recruiting Service had hoped to air football games on those dates, but network officials announce that the operas will reach the air as planned.

The opening night at the opera, set tentatively for Nov. 11, will likewise be broadcast over ABC, according to most recent reports. As before, there will be full coverage of activities out front and backstage, as well as the opera itself.

String Orchestra Club Welcomes New Members

A new orchestra founded by Max Jacobs, conductor, the Manhattan String Orchestra Club of New York, has been organized for the purpose of reviving the old as well as performing new works written for the string orchestra, which are ordinarily neglected by major orchestras.

Four preliminary rehearsals were held in May to insure the success of the orchestra, 30 members being enrolled. Membership is open to both professional and qualified amateur musicians of both sexes. The group will rehearse in studios of the New York City Centre of Music and Drama Building. Mr. Jacobs possesses one of the most extensive string orchestra libraries in America comprising music of five centuries.

Four concerts will be given the coming season including programs of the Classic period, the Romantic period, early 20th Century and present day works by American composers.

Antonini to Conduct Stradivari Orchestra

When the Stradivari Orchestra resumes broadcasting on Oct. 6, Alfredo Antonini takes over the duties of conductor for the entire season. This year the program is to be heard over CBS at 2:30 p. m., Sundays. An authority on Latin-American music, Mr. Antonini is already known to the radio audience for his work on CBS's Viva America, the Columbia Concert Orchestra and Mutual's Treasure Hour of Song.

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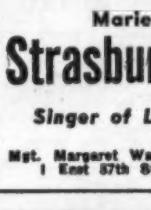


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Story of Music in America — Boston

(Continued from page 7)

dians. Among some of the goods stolen from a house in 1653 were "17 dussen of Jews harpes and 12 dussen of bells." These things were prized as they were "sould to the Indians." Ergo! Never trust the word of the Reverend Samuel Peters.

As the turn of the century approached, there is evidence of active musicianship among the Colonists in an entry in Judge Samuel Sewell's diary under Dec. 6, 1699: "Was at Mr. Hiller's to enquire for my wife's virginal," and again regarding a vote at a Governors Council Meeting: "This skewering the Strings of the Lute to that height has broken one of them and I find myself under the necessity of withdrawing my vote." The Judge evidently knew his lute! In 1717 he reports a visit "to Cousin Porter's. See and hear the Dulcimer." Judge Sewall's diaries are invaluable founts of authentic information on many topics, especially on music and music makers. Born in England, 1652, he was brought to this country by his parents who settled in Newbury (Mass.) in 1661. He acquired a B.A.

at Harvard 1671 and an M.A. in 1674; served as Chief Justice 1718; member of the New England Council 1682-1725 and died in Boston (Mass.) 1730. Would that John Endicott, Henry Dunster, John Winthrop or a contemporary had left as complete records of the social amenities of their times!

An interesting sidelight on the attitude of the Puritans toward music is to be found in the seal of the old Council of New England. If music making and musical instruments were so disliked, why was the seal decorated with the representation of a harp? It could easily have been deleted had music or the suggestion of it been so distasteful to the early Colonials.

Our next bit of spading turns up some interesting facts in the diary of Elizabeth Buffum Chace (1806-1899) which is part of the book Two Quaker Sisters. Mrs. Chace was an alert observer as well as an excellent scholar, and when she mentions music and dancing we find that it was actually the Quakers and not the Puritans who banned these pleasures. She writes: "The Quaker element among us excluded music. So instead of singing, we recited poetry. . . . Instead of dancing we played Blind Man's Buff, Puss-in-the-Corner and Fox and Geese."*

George Fox's Journal

A further word from the founder of the Quakers is found in George Fox's Journal of 1649, from which we learn that he made a practice of attending all the English country fairs to "preach against all sorts of musick," yet Fox in jail writes in 1653: ". . . the jailer fetched a fiddler . . . thinking to vex me thereby; but while he played I was moved in the everlasting power of God to sing, and my voice drowned the noise of the fiddle and made the fiddler sigh and give over fiddling and pass away in shame." Fox either had an ear for music or he was an apt if perhaps unwilling pupil of those old English musicians who frequented the fairs where such items as The Beggars Opera, were often the musical pièce de résistance.

As decade followed decade, however, life in the American Colonies became less difficult and a certain leisure was cultivated, proportionate to the accumulation of modest fortunes. This explains in part the many references to music found in Judge Sewall's diaries, as for example: "Mr. Willard . . . spake to me to set the Tune; I intended Windsor and fell into High-Dutch, and then essaying to set another Tune went into a key much too high. So I pray'd Mr. White to set it; which he did well, Litchfield Tune." The Judge was honest as well as discerning, for in 1720 he writes: "At night Dr. Mather preaches in the School house to the young Musicians, from Rev. 14,3. 'No man could learn that song' . . . House was full and the singing excellent, such as has hardly been heard before in Boston. Sung four times out of Tate and Brady."

So there were young musicians worthy of mention in New England by that time! This ties in with an advertisement in the Boston News Letter (1716) offering for sale "a choice collection of Musickal Instruments lately sent over from London. Flageolets, Flutes, Haut-Boys, Bass Viols, Violins, Bows, Strings, Reeds, Books of Instruction, Ruled Paper. Sold at the Dancing School of Mr. Enstone . . . near the Orange Tree." In addition to the advertisement of new instruments Mr. Enstone puts in a note that repairs to old instruments would be made, showing conclusively that instruments must have been in use long enough for them to have gone out of repair. There is also a modest announcement that "dancing is now taught by an easier method than here-

tofor," so dancing must have been going on uncensored for a considerable time.

Another diary which indirectly has been helpful is that of the Reverend Joseph Green who in 1711 "was at Mr. Thomas Brattle's: heard ye organs and saw strange things in a microscope." Thomas Brattle died in 1713, and willed the organ to the Brattle Square Church, stipulating that it was "given and devoted to the praise and glory of God in said church if they accept thereof and within a year of my decease procure a sober person that can play skilfully thereon with a loud noise." If refused by this church, the instrument (originally referred to as "a pair of organs") was to go to King's Chapel, Boston. Perhaps Mr. Brattle may have mistrusted the temper of the Brattle Square Church fathers, but he could not have foreseen that his cherished organ would sit in its wrappings on the porch of King's Chapel for seven months because of a controversy over it. Opposition finally overcome, the organ was unpacked and installed in 1714, which gave King's Chapel the distinction of being the first church in America to own and use such an instrument, a little more than ninety years after the Mayflower brought the singing Pilgrims to our shores. A seemingly "sober" Mr. Price was procured as organist, but his tenure of office appears to have been brief and he was succeeded by Edward Enstone, owner of the shop "near the Orange Tree."

Back Bay was literally a bay, and its waters lapped the edge of the Common so that it was not unusual for parties returning from some festivity in New Towne (Cambridge) to save time by rowing across the Bay and landing at the Common. One of the rarest representations of this historic spot is the water color painting made in 1798 by Alexander Robertson which is here reproduced by courtesy of the Boston Public Library Trustees. The almost priceless original now hangs in the Director's Room of the library. Within a short distance of the Common was Copp's Hill Burying Ground, still cared for by the Commonwealth, in which is the unmarked grave of William Billings (1746-1800), our first New England composer, and almost adjacent was Louisburg Square where Jenny Lind was married to Otto Goldschmidt.

(To Be Continued)

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A. H.

National Federation to Rebuild Hawthorne's Berkshire Home

The National Federation of Music Clubs has revived its project to rebuild the Little Red House, formerly the home of Nathaniel Hawthorne, on the Berkshire Music Centre site. It will be converted into a studio or studios for the use of the Centre. In a recent visit to Tanglewood, Mrs. Guy Patterson Gannett, National Federation president, engaged Harold R. Felton, contractor, to excavate the foundations. Sketches and photographs of the house as it appeared when Hawthorne occupied it will be made available to Andrew Hepburn, authority on Colonial architecture, who will undertake the remodelling.

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Methuen Hall Trustees Form Organ Institute

ANDOVER, MASS.—The trustees of the Methuen Memorial Music Hall announce the formation of an Organ Institute. The new organization will present outstanding organists in a series of paid-admission recitals, and also offer courses of instruction by a distinguished faculty during the summer months.

The primary object of the Institute will be the promotion of interest in organ music and the development of opportunities for recitalists. The Institute will use the organ and facilities of the Memorial Music Hall, which are now being renovated and repaired. Arthur Howes, organist and teacher, has been named director of the new organization. Mr. Howes is now organist and instructor in music at Phillips Academy. The board of governors of the Institute includes Wallace Goodrich, dean emeritus of the New England Conservatory of Music, Archibald T. Davison, former chairman of the department of music of Harvard University, and Moses T. Stevens, organist and patron of music. The Methuen organ is of historic importance, having been built nearly a century ago in Germany for the old Boston Music Hall, where it was frequently heard in public recitals prior to the formation of the Boston Symphony. Rebuilt in 1909, it was installed in its present location in a

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MUSICAL AMERICA

Paris Returns To Pre-War Glitter

(Continued from page 8)

sented were sonatas by Gabriel Fauré and Albert Roussel.

A retrospective glance over the new music heard during the season is arrested by a few salient works towering over a mass of productivity. There have been a good many new symphonic opuses played. It must be admitted, however, that quantity rather than quality has been the predominant note. The exceptional scores seem all the more remarkable in comparison.

Significant in the rising career of Jean Martinon, young composer and conductor, was the first performance of his Concerto Lyrique for string quartet and orchestra given in Gaveau Hall this week by the Conservatory Orchestra under the composer's direction. Martinon, it will be remembered, was the winner of the City of Paris prize in composition for his Psalm of the Captives of large proportions scored for chorus and orches-

tra, and has conducted frequently in Paris and in Dublin this season.

Having played the violin under Charles Munch's baton a number of years, he has been naturally influenced by this popular leader's manner of conducting. Yet his personality is marked by a predilection for rhythmical complication which he handles with ease and "puts across" emotionally.

Concertos for string quartets are rare. One has to go back to the pre-classical composers to find something similar. Yet Martinon has not taken the concerto grosso as a model. He has conceived the string quartet as a unit, and has treated it as a soloist complete in itself. Independent of the ensemble, employed alone, in dialogue, or in opposition, the string foursome provides the means of obtaining novel sonorities—opportunities which Mr. Martinon has seized most happily. In two movements, played without interruption, this neoteric concerto is rich in expressive material, particularly in the first part, and reaches a vigorous climax after passing through rhythmical and contrapuntal complexity. Both the composer and the Calvet String Quartet (this latter now in full activity after having been silenced during the occupation years) received prolonged applause.

Damais Work Played

Emile Damais's *Le Chemin de la Croix*, poem by Paul Claudel, given by the Pasdeloup Orchestra under the composer's direction, revealed a strong temperament and a gift for dramatic color. Mr. Damais's language is personal, complex and voluntarily severe whether he utilizes orchestral violence or strange, yet moving lyricism. Weeping commentaries expressed by three English horns, the ondes Martenot and various other instruments accompanying a soprano solo, tenor solos demi-recitative in style, choral declamation, a moving proclamation by trombones against an agitated string commentary depicting the nailing to the cross, the death sung by three voices suggested by the three persons crucified, and finally a Gregorian amen expressed archaically with parallel harmonies in the manner of an organum are salient characteristics. Difficult to sing, credit is due the soloists Renée Murgier, Georges Cathelat, and Jean Claverie.

Among the many works for chorus and orchestra heard this season was a new Requiem by Henri Tomasi dedicated "to all who died for France". Here the composer opposes heroism, expressed through massive, tortured harmonies, to peace and prayer described with gentle a cappella singing. Jacques Ibert's poignant *Chant de Folie*, evoking mankind "wounded and stumbling, shrieking its song of folly toward a flaming horizon" although not a recent work, stood out with distinction through its impassioned clarity, logic, and true instrumentation.

Manuel Rosenthal's Nativity Cantata sparkling with picturesque description and humor, especially in the sections depicting animals and the three kings, and yet containing gracious airs of a plainsong character sung by the soprano soloist, was received with mixed feelings. The realistic treatment, interesting and up-to-date, was perhaps a little too strongly flavored for those who prefer to see no humor in such a subject.

The world première of a work of current significance took place when Trumpeador, a five-part lyrical drama on a heroic subject by Daniel Lazarus, author of both the words and the music, was given in the Chaillet Palace. The story recounts the adventures of a Russian-Jewish hero who, after distinguishing himself in the Russian-Japanese conflict of 1904 accepts a "mission of salvation" for his race and leads into Palestine a colony of young Jewish boys and girls who find happiness and self-respect cultivating the land allotted to them.

However, before and after the first World War the colony is repeatedly attacked by Kurds until finally Trumpeador, in a heroic defense, is mortally wounded and his fortress set on fire by his retreating comrades.

The scenario seems to aim at rehabilitating the Jewish people of Europe and to open up the hope of a glorious future in "honor and dignity". This praiseworthy design is not always adroitly served in the libretto, which, dotting all the i's and crossing all the t's, insists where a mere suggestion would be more effective.

The score contains music of dramatic intensity marked by sharp contrasts expressed in a language which is classical or complex and bitter according to the necessities of the text. Of particular note is the chorus work, now piercingly accented or harmoniously sustained by smooth a cappella singing, now buoyantly joyful as in the chorus of young workers in Palestine. The recitatives are often accompanied by expressive motifs which receive fuller treatment in the ensembles.

The title role was sung by Robert Jeantet, whose vocal texture was of the highest order. Jacqueline Lucaezeau, as Deborah, revealed a powerful voice of extended range. Louis Rialland, René Rouchy and Maurice Donneaud, the recitants, completed the cast. The orchestra, and the chorus formed of the Saint-Eustache Singers and the Berlioz Chorus combined, were led with precision by Maurice-Paul Guillet.

Franz André, conductor, and his first-rate body of musicians forming the Belgian Radio Symphony gave, in Pleyel Hall, the first performances in Europe of the following three important works: Symphony No. 1 by Darius Milhaud, Symphony of Memories by the young Belgian composer Raymond Chevrelle, and Concerto for Orchestra by Bela Bartok. The works of Milhaud and Bartok are already known in America where they were composed. They were received with enthusiasm and admiration by the packed Pleyel Hall. Mr. Chevrelle's Symphony, based upon picturesque or tragic episodes of the war, and scored for vocal quartet, recitant and full orchestra, abounds with instrumental niceties and pictorial evocations. The young composer was warmly applauded.

Joseph Revived

The revival of Etienne Méhul's *Joseph* at the Paris Opera under the direction of Reynaldo Hahn was one of the important events brightening the end of the season. The refreshing simplicity of the composer's style which transplants one into another epoch, the excellency of the cast, and the grandeur of the decors contributed to the success of the production into which Mr. Hahn had put all his science, care and delicate taste.

Joseph, one of Méhul's last works and his most significant one, was written at the culminating point of the composer's career, when he had already been elected member of the Institute and decorated with the Legion of Honor. It was first performed in 1807, and the title role, upon which most of the interest hangs, was sung by the celebrated tenor Ellevion. Passing from the Opéra-Comique to the Opera in 1899, this role became a favorite war-horse ridden by succeeding generations of tenors.

The recitatives, which were originally spoken, had been put to music by Bourgault-Ducoudray for the production of 1899. These settings, now judged too pedantic and cumbersome for Méhul's diaphanous style, are replaced by new ones composed by Henri Rabaud.

The subject is the well-known biblical story of Joseph who had been sold as a slave by his brothers. The opera deals with the after years, when

Joseph, grown up and become a grand seigneur, seeks his father Jacob, receives his brothers who come for aid to escape a famine in their native land, and finally revealing his identity and forgiving them, unites the family in filial love. The opera contains no feminine role.

To modern ears Méhul's music brings a freshness which delights through its naive simplicity free from theatrical clichés and by its utter sincerity of expression. There is no exaggerated romantic passion and enflamed declamation, no writing for writing's sake, or harmonic research. In place of these seductions we have pure intention and noble feeling.

It may be worth while remembering that Méhul rose from being the son of a modest cook in a small village in Northern France to a prime position. Contemporary with the French Revolution, he composed, besides some 24 operas, a number of patriotic songs among which the famous *Chant du Départ* rivalled with the *Marseillaise* as a favorite with the resistance forces in the recent conflict.

The cast, exceptionally well chosen, comprised Edmond Rambaud in the title role, the American, Arthur Endrèze, who made an imposing long-bearded Jacob with a generous warmth in his voice, and a number of excellent artists in the minor roles among whom Mr. Fronval stood out by the importance of his role and his intensity of expression. Mr. Hahn conducted.

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N. Y. Stadium Concerts

(Continued from page 12)

ovation and gave further delight in the Madamina aria from Mozart's *Don Giovanni*, where he completely excelled. An encore, the sentimental *L'ultimo canzone* by Tosti was tellingly sung. Mr. Kurtz contributed the Tchaikovsky *Romeo and Juliet*, a movement of a Haydn Quartet scored for strings, and the Tyrolean Dance from Rossini's *William Tell*.

Postponed because of rain on July 21, more than 20,000 persons filled the Stadium on Aug. 10 to hear Sigmund Romberg conduct a popular program of compositions by himself, Offenbach, Johann Strauss, Sousa, Jerome Kern, Lehár and Rodgers. Soloists for the evening were Marie Nash, soprano, and Gene Marvey, baritone.

The pleasing qualities of Miss Nash's and Mr. Marvey's voices were combined in Close as Pages in a Book

from the production *Up in Central Park*. Both vocalists sang individual selections from Romberg operettas, including *The Desert Song* and *The New Moon*, and favored the audience with several encores. Both Mr. Romberg and the soloists were heartily applauded.

Beethoven, two young soloists, and the Stadium veteran, Alexander Smalens, brought the season to a close on Aug. 11. The symphony was the First, competently played; the soloists each had a concerto to himself. Eugene Istomin played the G Major piano work with admirable technique and style and with an elan that swept his audience into gales of applause. Isaac Stern revealed deeply musical gifts, a beautiful singing tone and a clear and untroubled technique in the Violin Concerto. Both gave encores at the insistence of the crowd of 17,000, which seemed to be reluctant to close the 1946 chapter of Stadium concerts.

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TENOR IN GRAND RAPIDS

Lenore Little, WOOD Interviewer, keeps the conversational volleys going with (l. to r.) Mayor George W. Welsh, Stuart Heyboer, President, Grand Rapids Community Concert Association, and James Melton



Robinson

GRAND RAPIDS, MICH.—When James Melton was in Grand Rapids for his recent appearance on the Community Concert Association series, Herpolheimer's Department Store stopped doing business for an hour and a half while Mr. Melton sold bonds in the store. Broadcast over WOOD, the bond show was m.c'd by Glenn and Lenore, WOOD Interview Team, and participants included Grand Rapids' Mayor, George W. Welsh.

Everyone voted Mr. Melton an ad lib artist. He was presented with a treasury citation and gave autographed pictures to all bond buyers. Following the broadcast, Stuart Heyboer, Community Concert Association president, entertained at a luncheon at the Peninsular Club. Other artists appearing on the Grand Rapids series were Draper and Adler, Risë Stevens, Artur Rubinstein and the Chicago Symphony, Desire Defauw, conductor.

Summer Events Attract Seattle

Marcel Maas, English-Duo, Margaret Myles, Harold Heermans Appear

SEATTLE.—The most important summer event at the University of Washington was the series of three programs presented by Marcel Maas, pianist, at the Century Theater. Mr. Maas flew from Brussels to Seattle to be on the music faculty this summer. The three programs included works by Bach, Franck, Debussy, Scarlatti and Mozart. His playing has a joyous quality, albeit firm and vigorous. The audience overflowed the auditorium, for all three concerts.

Mr. Maas, who retained his Conservatory Post throughout the war, taught in a barn outside the city of Brussels, which he converted into a home. Here he had two grand pianos in the stables, and, here, he hid eight American aviators, wounded by Germans during the occupation.

The English-Duo, Viola Morris, soprano, and Victoria Anderson, contralto, presented a delightful program at Meany Hall on the campus, July 25. One can always be assured of an interesting program from these talented singers, for they spend much time delving into old English folk music, and present something refreshingly new at each appearance.

Harold Heermans, instructor in music at New York University, and guest instructor at the University, gave two

organ recitals at the University Temple, during the summer session. He was greeted by a large audience of friends and former pupils from this city.

The V-J Day Memorial Musical Festival sponsored by the Seattle Symphony on Aug. 11, attracted more than 10,000 spectators. A program with universal appeal had been carefully selected. In addition to the orchestra, there were the soloists, Lotte Lehmann, soprano, singing two groups of lieder; John Riatt, baritone, Leonard Pennario, pianist, and the Jaroff Don Cossacks.

Margaret Myles, contralto, exhibited one of the finest voices hereabouts, at her concert July 25 at the Moore Theater. She has a genuine contralto, rich and full toned. She has been heard mostly in oratorio works and her admirers were surprised by the variety on her program, and her warmth of tone and clarity of diction.

The rather long and exacting program included music of Handel, Schubert, Brahms, Donizetti, modern spirituals. The Schubert songs were the best. Assisting on the program were Mr. Peter Green, lyric tenor, and Eliot Holmes, pianist and accompanist.

NAN D. BRONSON

New Concertmaster Named For Charleston Orchestra

CHARLESTON, W. VA.—Richmond Houston, violinist, who has been prominent in Charleston musical circles for about two score years, has been named concertmaster of the Charleston Symphony, according to announcement made by Dr. Cecil R. Adams, orchestra president. B.F.E.



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MUSICAL AMERICA

Butterfly Closes Cincinnati Opera

Elixir of Love Revival
Creates Interest — 1947
Plans Begun

CINCINNATI.—High points of the final eight performances of Cincinnati Summer Opera's 25th anniversary season, which closed Aug. 10, were The Elixir of Love revival, Aug. 2, with Salvatore Baccaloni as Doctor Dulcamara, and the third Madama Butterfly of the season, Aug. 10, with Hizi Koyke as Cio-Cio-San.

In his opening eulogy on the potency of his elixir, Baccaloni set a lively pace for ensuing comic incidents in the opera. Hearing his voluminous bass voice was an elixir itself and Baccaloni moves about the stage with histrionic artistry that matches the talents of the finest actors of the legitimate theater and seems to be having as much fun as the audience.

Francesco Valentino handled the role of Belcore with impressive dash and operatic style which made him an outstanding personality in the cast. Bruno Landi sang and acted Nemorino to the hilt, and Hilde Reggiani was a winning Adina. Mildred Ippolito was Gianetta. Fausto Cleva conducted.

The warmth, poignancy and vitality Hizi Koyke lends to the Cio-Cio-San characterization became a stellar feature of the final Butterfly performance. She sang with exceptional musical taste

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and acted the part with effective histrionic restraint and naturalness.

Others in the competent cast of principals were Franco Perulli as Pinkerton, Thelma Altman as Suzuki, Angelo Pilotto as Sharpless, Wilfred Engelmann as the Imperial Commissar and Prince Yamadori, Louis D'Angelo as The Bonze and Francesco Curci as the fuddy-duddy old Goro. Under Fausto Cleva's direction the Puccini music was superbly interpreted.

Vivian Della Chiesa, as Violetta, was the outstanding member of the cast for the last *Traviata* of the season Aug. 4. Lawrence Tibbett and Franco Perulli had the roles of Germont père and Alfredo, respectively.

Marjorie Lawrence made her second appearance here as Amneris in the repeat *Aida* on Aug. 6. Others in the cast were Selma Kaye as Aida, Frederick Jagel as Radames, Virgilio Lazzari as Ramfis, Louis D'Angelo as the King and Angelo Pilotto as Amonasro.

Coe Glade in the title role of Carmen Aug. 7 attracted one of the record audiences of the season. *Elixir of Love*, with the same cast, was repeated Aug. 8. *Cavalleria Rusticana* and *Pagliacci*, under the dynamic direction of George Sebastian, was the double bill for Aug. 9. Only changes in cast over the previous performance were George Czaplicki as an excellent Tonio, Frederick Jagel as Canio and Mina Cravi making a favorable impression in her first local appearance as Netta.

The fine cast of principals for a spirited *Trovatore* repeat on Aug. 3, included Selma Kaye as Leonora, Coe Glade as Azucena, Francesco Valentino as the Count di Luna, Frederick Jagel as Manrico and Virgilio Lazzari as Ferrando.

All in all, the 25th anniversary year reached a high peak of excellence. Much needed new repertory is being planned for next season by Oscar Hild, managing director of Cincinnati Summer Opera. Among operas being considered are *Der Rosenkavalier*, *Boris Godounov*, *Salomé* and *Tristan and Isolde*. MARY LEIGHTON

San Francisco Hears Chamber Music

Stern Gives Recital—
Budapest Quartet Offers
Series

SAN FRANCISCO.—One of the most exciting concerts of the summer was that given by Isaac Stern in memory of his father, as a benefit for the American Society for Russian War Relief. The recital was given in the Fairmont Hotel Gold Room. Mr. Stern's playing of the Handel Sonata in D, the Wieniawski D Minor Concerto, the Prokofieff Sonata in D, the Impromptu by Kabalevsky, and the Introduction and Rondo Capriccioso by Saint-Saëns revealed new versatility in artistic expression. Alexander Zakin was most successful in the piano score of the Prokofieff. In the other works one wished for greater flexibility.

Otherwise, the Budapest String Quartet has been the sole stellar attraction of the summer. With Andor Foldes as guest pianist, and with Robert Maas as guest cellist, the Quartet has varied its chamber music programs in the Museum of Art. First performances of Hindemith's Quartet No. 6, and Milhaud's No. 7 added news value to its excellent concerts.

A legacy of \$250,000 has been allotted the San Francisco Conservatory of Music by the will of a former pupil, Dorothy Lucy. Another bit of good fortune for the Conservatory is a cooperative arrangement with the University of California for interchange of credits and music faculty, under the University Extension Division.

MARJORIE M. FISHER



TETE-A-TETE IN HAMILTON

With Jean Dickenson, coloratura, after her recent appearance sponsored by the Hamilton Civic Music Association, are, from the left, Irvin C. Hamilton, Association vice-president; Mrs. George Brannan, representative of the Civic Concert Service, Inc.; Mrs. Jewett Millikin, Association secretary; Miss Dickenson; James R. Fisher, Association treasurer; C. L. Hardin, executive-secretary of the Hamilton Chamber of Commerce; Paul A. Beden, Association president, and Robert MacDonald, Miss Dickenson's accompanist

HAMILTON, OHIO.—The 1945-1946 season of Civic Music in this city was closed with a concert given by Jean Dickenson, as the Hamilton Civic Music Association membership campaign was already getting under way. The campaign, under the direction of parent organization Civic Concert Service's representative, Mrs. George

Brannan, proved extremely successful and was concluded with the selection of the following artists to appear on the 1946-1947 Civic Music Series: Robert Weede, baritone; National Male Quartet; Blanche Thebom, mezzo-soprano; Alexander Brailowsky, pianist; and Isaac Stern, violinist.

Paul Baden is Association president.

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ACCORDING to reports from London Benjamin Britten is composing incidental music for the production of *The Duchess of Malfi* which will appear on Broadway in mid-October. Mr. Britten is to do a score for Ballet Theatre as well. It is slated for presentation next spring. This will be the young composer's first work for dancing. Leonard Bernstein is also at work on music for Ballet Theatre—a score for Jerry Robbins' *Facsimile*, scheduled for an early fall premiere.

"A good glamorous cello concerto with a tune" is being turned out by Gregor Piatigorsky. It is to be based on songs, piano pieces and a short work for cello by Tchaikovsky. Piatigorsky hopes that the composition will bring the cello closer to the average music lover. Elie Siegmeister glorifies the hometown of the Dodgers, and incidentally, his own, in a new symphonic piece, *Sunday in Brooklyn*, which was given its world premiere by the NBC Symphony under Efrem Kurtz late in the summer. The work has five sections, *Prospect Park*, *Sunday Drive*, *Family at Home*, *Children's Story* and *Coney Island*.

Another world premiere, that of Castelnuovo-Tedesco's *Birthday of*

Rosalyn Tureck with composers Roger Sessions, Frederic Jacobi and Darius Milhaud at Miss Tureck's series of Bach concerts at the University of California



the Infanta, is likely to be heard during the coming season in New Orleans under the baton of Massimo Freccia. During her forthcoming coast-to-coast tour Florence Mercuri, pianist, is to feature Three Impressions for Piano which were written especially for her by J. D. Robb, Dean of the College of Fine Arts of the University of New Mexico. Mr. Robb, an authority on Pueblo and Navajo music represents Morning Afternoon and Night in an Indian village in his new work.

In Canada Rose Goldblatt recently introduced a new set of Variations on a Theme by Paganini by the Belgian-Canadian composer, Severin Moisse. The first American performance of the work followed later over

New York's WNYC. A violin concerto by Vissarion Shebalin, director of the Moscow Conservatory and one time pupil of Miaskovsky, was given its first American airing on Sept. 4 over CBS' *Invitation to Music*. The performing artist was Miriam Solovieff.

Frederic Jacobi's Rhapsody for Harp and String Orchestra which is dedicated to Marcel Grandjany, was given its initial broadcast performance over ABC's *American Melodies* by Gloria Agostini and the ABC Symphony under Josef Stopak late in August. The rhapsody which is still in manuscript, is written in Hebraic style. When J. M. Velasco Maidana conducted NBC's *Concert of the Nations* on Aug. 29 the major work on the program was *La Procesion del Cristo del Mayo* by the Chilean composer, Prospero Bisquert. The broadcast marked the first hearing of this composition in North America.

Pepusch-Gay's *Beggar's Opera*, the Oklahoma! of 18th century England, will arrive on Broadway late in the fall in a new version with music composed by Duke Ellington. John Houseman will be musical director of the venture. A number of new works by French composers were brought to this country by Vladimir Golschmann when he returned from his recent guest conducting stint in Paris. Mr. Golschmann plans to choose several of these for St. Louis premieres next season.

Buffalo Hears La Scala Opera

BUFFALO. — The La Scala Opera Company is currently playing in Kleinhans Hall from Sept. 23-28 with presentations of *Madama Butterfly*, *Rigoletto*, *Aida*, *Tosca*, *Barber of Seville*, *Hansel and Gretel* and *Romeo and Juliet*. The company was brought to Buffalo by Albin O. Holder, president of the Buffalo Opera Foundation. The orchestra again is under the baton of Giuseppe Bamboshek. Reviews of the individual performances will appear in the October issue of *MUSICAL AMERICA*.

Zorah Berry, manager of this city's concert hall has announced the artists to appear during the 1946-47 season. They include Yehudi Menuhin, Helen Traubel, Jussi Bjoerling, Ezio Pinza, Vronsky and Babin, Isaac Stern, Vladimir Horowitz, the First String Quartet, Marian Anderson and the Minneapolis Symphony. Added attractions listed are Father Flanigan's Boys Town Choir, the Platoff Don Cossacks, Draper and Adler and the Philadelphia Orchestra. B. R.

Margaret Daum Signed By W. Colston Leigh

Margaret Daum, soprano, will be managed by W. Colston Leigh, Inc., according to Franklyn Smith, manager of the concert division. Miss Daum is completing her fourth year on the American Album of Familiar Music, broadcast every Sunday night over the NBC network, and is in her seventh year of the Stroh Broadcast, carried Tuesday night from Station WJR-Detroit. Miss Daum created the title role in Menotti's *Amelia Goes to the Ball*, and recently sang in this same composer's *The Old Maid and the Thief* at a Carnegie Pops program. She will be booked for a concert tour by the Leigh office during the 1946-47 season and will appear with American opera companies. Miss Daum has been engaged to sing the title role in *Amelia Goes to the Ball* with the Chicago Opera Company on Oct. 4 and 14.

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FOLK DANCING REGAINS OLDTIME POPULARITY

By ROBERT SABIN

SUMMER and winter, rain or shine, thousands of New Yorkers gather every week for one of the nation's heartiest and most rapidly growing pastimes—square dancing and folk dancing. In the parks, in neighborhood halls, schools, armories—wherever space can be found—they come faithfully to every session, young and old alike. Whether they are dancing the squares, circles and reels which are a part of America's history, or the folk dances of other countries which have been brought to us from all parts of the world, they have a good time, and come back for more.

At the sessions of square dancing held outdoors at Riverside Drive and 103rd Street by Ed Durlacher, with his Top Hands supplying the music, the number of dancers has averaged 3,600 with a crowd of about 18,000 spectators. These are financed by the Pepsi-Cola Company. Over 10,000 people are registered with the New York Community Folk Dance Center organized in 1940 by Michael Herman, and the 150 to 200 people who come to every session would be twice as numerous if the available halls were large enough. Nor have two wars dimmed the enthusiasm of the Country Dance Society founded in 1915 as the United States branch of the English Folk Dance Society, under the inspiration of Cecil Sharp. All of these activities do not take into account the private meetings of New York's myriad ethnic groups.

The enthusiasm for group dancing is by no means confined to New York. In California, for example, over 5,000 folk dancers are registered in the Folk Dance Federation; the Country Dance Society has branches throughout the nation; and Mr. Durlacher's radio appearances on the Grange Hall and other programs have supplemented his personal visits as a leader of square dancing.

Dances Cover Wide Range

The range of these dances is infinite, from Constant Billy, Highland Mary and The Flowers of Edinburgh, of the British Isles, and America's Virginia Reel, Paul Jones and Old Dan Tucker, to such exotic sounding (but easily assimilable) dances as the Hooshik Mooshik, Djako Kolo, Hambo and Marklander. Since almost all of the dancers are ardent enthusiasts who come year after year to the sessions, they accumulate a large repertoire. Mr. Herman estimates that the average folk dancer can do about 150 dances.

Both Mr. Herman and Mr. Durlacher believe that folk dancing and square dancing are not specialized hobbies for the few, but activities in which all kinds of people, of all ages and conditions, can share. And both of them proved their point at the American Common at the New York World's Fair in 1940. Mr. Herman, who supervised the folk dancing at the fair, led thousands of people in simple dances of many countries. Mr. Durlacher's sessions of square dance on Thursday evenings are estimated to have attracted 3½% of the paid attendance of the fair. Since the fair, both the square dance and the other folk dance movements have flourished mightily throughout the nation.

New York's Community Folk Dance Center was a major step in bringing folk dancing to a larger public. It had been mainly restricted to ethnic groups and the physical education departments of schools. People attended folk festivals given by immigrant groups and admired the quaint costumes, but they did not participate or make the dances a part of their

**"Everybody's
Doing It"—
in Squares
and Circles**

At a Community Folk Dance Center session in New York the floor is filled



Gjon Mili

own lives. Mr. Herman was a member of the Folk Festival Council of New York, which was active from 1931 to 1939. Many of the visitors at the World's Fair who had enjoyed the folk dancing sessions urged him to establish a center where people could meet regularly. Attendance at the Community Folk Dance center soon rose to an average of 150 or 200 people at each session. Finding a hall large enough to accommodate all of the people who wish to dance has always been a problem. For some time, Mr. Herman held the sessions at the Arlington Hall on St. Marks Place. They are currently being held at the Central High School of Needle Trades on West 24th Street.

Both Mr. Herman and his wife, who is also a folk dance expert and enthusiast, are of Ukrainian descent. Originally a violinist, Mr. Herman found that his hobby, folk dancing, was so important to him and so interesting to others that he adopted it as his vocation. Through the years he has collected a mass of costumes, books, music, records, pictures and examples of native crafts which has reached museum proportions. What with all of this material and his necessary office equipment,

his home in Flushing, which he has been using for the Center, is practically bursting. The Community Folk Dance Center needs a suitable headquarters where the library and other collections could be made easily available, with several rooms appropriately decorated and room for dancing. Mr. and Mrs. Herman have been searching for a church, garage, loft or stable in Manhattan which could be adapted to the Center's requirements.

The magazine of the movement, *The Folk Dancer*, has not only a nationwide circulation but goes to 15 foreign countries. It contains folk news news of all kinds, notations of dances, music, and also a directory of folk groups throughout the nation. Costumes and other native arts and crafts are illustrated, and gourmets will find recipes of characteristic national dishes. Mr. and Mrs. Herman have provided material for centers in other communities and have trained teachers in various parts of the country. Twice a year they hold folk festivals in New York, devoting half of the time to audience participation. They have also persuaded the ethnic groups which appear at these festivals to present one dance of another country, besides their own national dances.

Since folk dancing was originally done by people for their own enjoyment, the Hermans keep as much of the spirit of informality and natural enthusiasm as possible. Formal registration, strict practice sessions and other methods which would frighten people away are avoided. Any one may come to a session at any time. The visitor usually learns at least ten simple dances on his first evening. Everyone is friendly and cooperative and those who would ordinarily be too shy to participate are soon whirling on the floor with the experts. Recordings by native musicians give authentic color to the dances, and pianists and other instrumentalists often accompany them. Supervising a session is a strenuous business, as the writer noticed at a recent evening led by Mrs. Herman. An energetic, swiftly moving figure in red boots, she had no trouble in keeping things alive. One moment she was describing the next dance through a loud speaker; the next, selecting a recording from the boxes scattered about the platform; in another illustrating the figures with a partner

(Continued on page 42)



PM-Morris Engel
Members of the Country Dance Society in a Mummers
Sword Dance from the Ampleforth Play

Fall Supplement of New Music

Choral

A Folksong from Kentucky Among New Galaxy Choruses

AMONG the Galaxy Music Corporation's new choral publications is a free arrangement by Harvey Gaul of a Kentucky tune from around Frankfort, Kentucky, entitled Kentucky Mountain Plaintiff. This music in the Dorian mode, imbued with a pensive melancholy, is a fascinating example of folksong, and in setting it for a four-part mixed chorus, unaccompanied, with soprano solo, Dr. Gaul handled it in a notably effective manner. From Old Russia, by Samuel Richards Gaines, is an episode of 1812 for four-part chorus of men's voices, a simply but tellingly expressed utterance of Russian patriotism, while other new Galaxy choruses are arrangements by the composers for mixed voices in four parts of Mario Castelnuovo-Tedesco's distinguished song, The Nightingale, and Katherine K. Davis's setting of Rosemary Benet's Nancy Hanks. Miss Davis has a sacred chorus for mixed voices also, a sincere and dignified setting of words from the Proverbs, Trust in the Lord, and a fine chorus for men's voices, A Song for Peace, which is a harmonization and choral version of an old Welsh air, with a Whittier poem as the text. C.

Hindemith Issues Cantata For Use of Amateur Groups

PAUL HINDEMITH's cantata, In Praise of Music (Frau Musica), with words after Martin Luther and English version of them by W. Strunk, Jr., and Harvey Officer, has been published by the Associated Music Publishers. In a foreword the composer explains that this work was not written for the concert-hall or for professional musicians but intended to provide interesting 20th-century material for practice by those who like to sing and play for their own pleasure and perhaps for the pleasure of a small group of like-minded listeners.

In keeping with this intention no very great technical demands are made upon the singers and players, though the amateur is supplied with a few nuts to crack. The piece may be

performed with any instrumental combination from four strings up. The four string parts include added lines providing for all the common orchestral instruments. While some of the numbers are to be sung by single voice or in unison others are written in canon, like the old rounds, but for spontaneous music-lovers who like to get together for the sheer joy of singing or playing this music is melodically a bit austere in style. (Full score, \$2.50; vocal score, with piano reduction, 40¢). C.

Reviews in Brief

Magnificat and Nunc Dimittis, by Thomas Tallis, and Out of the Deep, by Henry Aldrich; Teach Me, O Lord, by Benjamin Rogers; and Praise the Lord, by William Child, Music Press. These examples of early English choral music are valuable additions to Music Press's series of Classic Anthems, edited by Ernest White. The two chants are representatively noble works of the 16th century Tallis, while the three anthems, issued in one cover, are practically an introduction, and an enlightening one, for music lovers of today to the work of the 17th century composers concerned. (The Tallis chants, 35¢; the three anthems, 40¢).

The Bells, by Godfrey Sampson, Novello; Gray. An elaborate setting of the Edgar Allan Poe poem for double chorus and orchestra, written with a shrewd understanding of the possibilities of the choral medium and impressive fluency. An imaginatively conceived and effective work in the larger choral framework.

Yellow River Cantata, music by Hsu Hsing-hai, text by Kwang Wei-yuan, adapted for American use by Wallingford Riegger, Leeds Music Corporation. As the story in music of the heroic fight made by the Chinese against the enemy in the face of indescribable suffering and against almost overwhelming odds, this cantata, written in 1939 and based on traditional Chinese folk melodies, is a work of great interest. It has been performed many times at the request of the army and the peasants, and themes from it are published in Chinese song books. Apart from a generally pervading flavor of the whole-tone scale the music as here given is essentially Western in idiom, a fact not surprising in view of the composer's having been a student in



Harvey B. Gaul Paul Hindemith

composition under Dukas and Prokofieff in Paris. One of the six numbers, an Invocation, has even a strong suggestion of Stephen Foster's style. The music is all straightforward and easily singable and has the basic strength of a compelling sincerity. (\$1.10). C.

Organ

Free Hymn Accompaniments Written by T. Tertius Noble

A VOLUME which will be prized by many organists is the collection of Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes composed by T. Tertius Noble and published by J. Fischer & Bro. (\$2.50). Mr. Noble has dedicated it "with sincere appreciation to my friends and co-workers the American organists," and it is a worthy tribute, for he has accomplished his task with notable skill and ingenuity.

In his introduction to the book Mr. Noble speaks of the spiritual uplift which is created by singing hymns in unison, and he recalls the stirring effect made upon him by the free organ accompaniments improvised by Charles Villiers Stanford at Trinity College, Cambridge, where he worked as Stanford's assistant from 1890 to 1892. Admirable advice about registration and other matters is also given in the preface. Mr. Noble has treated the hymns freely, using new chordal progressions and creating different melodic lines for some of the voices. The volume contains both an alphabetical and a metrical index. The verse numbers suggested correspond to the text of the Episcopal Hymnal but they may be altered to suit any text. The book is handsomely bound and the musical text easy to read. It should prove useful in churches everywhere. B.

Noteworthy Organ Pieces By Weaver and Macfarlane

ORGANISTS are indebted to G. Schirmer for two worthy novelties for their solo repertoire, A Christmas Pastorale by Powell Weaver and Ad Ecclesiae Gloriam, a fantasy, by Will C. Macfarlane. Mr. Weaver's Pastorale has a definitely Christmas flavor and derives its charm in great measure from the canonic writing involving two voices for which the oboe and English horn or clarinet stops are used, and also from the injection of a familiar Christmas hymn in the middle section and the return of its closing line at the end of the piece. Mr. Macfarlane's fantasy is a majestic Largo, broadly conceived and sonorous, with a fine chorale theme as the principal motive. It culminates in a massive climax. (50¢ each). C.

Reviews in Brief

Pavane on the Death of an Infanta,

by Maurice Ravel, arranged by Adolph Steuterman, H. W. Gray. An admirable arrangement for piano-and-organ ensemble in which the organ carries the melody for the most part and the registration is so happily suggested as to intensify the poignancy in this music, which lends itself with peculiar effectiveness to the collaboration of the two instruments. (\$1.50).

Siciliano, from the second sonata for flute and clavier by J. S. Bach, arranged by Adolph Steuterman, H. W. Gray. Here is one of the most graceful of Bach's slower dance movements with the melody sung by the organ's flute stops and the accompaniment figuration given to the piano, with felicitous results. (\$1.25).

Humoresque in the Form of a Gavotte, by Robert Elmore, Galaxy Music Corporation. A composition in a style not primarily associated with the organ but so adroitly written as to justify the experiment. The individual harmonic feeling that characterizes it lends an added piquancy. An eight-page piece. (75¢). C.

Piano (Technical)

First Steps:

From J. Fischer & Bro. come a Set of Seven Short Rote Solos, with words, by Kathrynne Owens, and a piece, Ripe Apples, by Marie Seuel Holst. The Owens pieces, amusingly illustrated by Valeria Yockum Curtin, bear the titles, Tumbling Clowns, Lazy Frog, Hop-Toad, Big Balloons, Pussy Cat, Bouncer and China Boy, and may be taught by rote or combined rote and reading. All are written in G flat, and only black notes are played and these by the hands alternately. They embrace a variety of rhythms and, with but one exception, they are only eight measures long. These verily Very First Pieces are admirably planned. Miss Holst's appetizing Ripe Apples, which also has words, sets out to give the little beginner orientation as to the upper reaches of the keyboard at the very start and even introduces a descending diminished seventh chord where the apples keep falling.

The Theodore Presser Co. publishes a very first solo, with words, by Sarah Coleman Bragdon, entitled Five Little Chickadees, which is one of the most useful of all the new ones issued. In the key of C, it keeps to the middle of the keyboard, with the

(Continued on next page)

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Jacques de Menasce (left) and the pianist Alexander Uninsky at Cape Cod, Mass., discuss Mr. deMenasce's latest score, the Third Sonatina for Piano, to which he added the last touches while staying at Cape Cod

hands playing alternate phrases, the range lying between the G below middle C and the B above it. Ada Richter's gay *Wake Up!*, also published by Presser, and also in C, gives the child practice in both legato and staccato and permits him to indulge in playing the hands together, while the same composer's *School Is Out!* has long-breathed lilting phrases. Candy Canes, by Anita C. Tibbitts, likewise with words, is a straight song with an occasional simple chord, obviously intended for rote purposes.

Elementary:

Theodore Presser has now published Part 3 of *My Piano Book*, a Method by Ada Richter for class or individual instruction, which purposely omits the grammar of music (harmony), giving only the fundamentals and following the psychology of the schoolroom, where the child first learns to read, write and figure and then finds out how and why. The material used is attractive and well graded, the classics included being used in their original form, arrangements having been made only of those compositions not originally written for the piano. Miss Richter has also arranged a *Tom Thumb Wedding*, which consists of a sequence of simple arrangements of the Stults Sweetest Story Ever Told and Cadman's At Dawning, both with words, and the Lohengrin Bridal Chorus and Mendelssohn Wedding March. Other Presser issues are *Riding on a Star*, by Lucille Snow Lind, good for practising the smooth alternation of the hands; *A Fairy Tale*, by Ella Ketterer, useful for gaining confidence in sweeping up and down the keyboard; *Little Commander* and *Air Patrol*, by

Fall Supplement of New Music

Robert A. Hellard, two marches that should appeal to boys especially; *Dream Flowers*, a wistful little waltz by Milo Stevens; three attractive dances, *Dance of the Highland Folk*, by Louie Frank, *Danse Russe*, by William Scher, and *O. Scheldrup* Oberg's *Dancing Daisies*, which is really a gavotte; *Floating in a Parachute*, by Cyrus S. Mallard, a sprightly piece in swaying three-time, and *Bicycle Ride*, by J. J. Thomas.

Intermediate:

G. Schirmer is the publisher of *Maine Holiday*, a set of six sketches by Jacques Wolfe, and also an attractive tango by Virginia Webster Schulz entitled *Sombrero*. The Wolfe sketches consist of a moodful *Morning Mist*, a gently sentimental *apostrophe*, *To Charlie*, a tender little *Au Revoir* and three cleverly descriptive and somewhat more difficult pieces.

Carl Fischer has brought out *Fun with Counterpoint*, by Stanford King, consisting of ten adroitly designed two-part inventions in swing style entitled *Cutting Up in Carnegie Hall*, *Swinging the Canon*, *Loco Motive*, *Congapoint*, *Two Parts in 4/4 Time*, King's *Musick*, *A Minute with a Spinet*, *After You*, Mr. Bach, *Hot "Air"* and *Harpsichord in Harlem*. It is intended expressly for the student with a fondness for popular-type melodies and rhythms and it is the composer's hope that this collection may instill in him a desire for closer acquaintance with Bach and other classical masters. The same firm has also a revised version of H. Engelmann's *Polish Dance*; a piece by Maxwell Eckstein, *By a Blue Lagoon*, that is good for smooth arpeggio and scale playing, an arrangement by Mr. Eckstein of the *Andante Cantabile* from Tchaikovsky's Fifth Symphony that is excellent reading material, and a collection of ten compositions by Grieg arranged by Alexander Malof as *Songs from Norway*, also suitable for reading practise.

Mills Music publishes a graceful *Waltz of the Roses* by Irene Rodgers.

Interesting Easy Material From Schroeder & Gunther

THE firm name of Schroeder & Gunther has long been identified in the piano-teaching world with material that is attractive and profitable to study. Among recent novelties is *Jest-a-Fuge*, on the theme of *Country Gardens*, by Mark Nevin, in which the first line of the familiar old English dance tune is used as the subject of a two-voice fugue, simply enough written to be playable by elementary pupils and adroitly worked out in accordance with the basic principles of fugue construction. The key chosen is C and, besides being heard in the tonic and, of course, G, the subject appears in A minor and E minor. There is an element of fun in this sugar-coated adventure in fugue playing for the elementary student.

In the same grade are Harold Wansborough's *On the Streets of Hong-Kong*, in which the almost continuous use of open fourths in the right hand helps materially to create a picturesque Oriental effect, and George Anson's *The Happy Clown*, which gains a certain harmonic piquancy from the sudden, unexpected changes of mode. For still more of a beginner is Mr. Anson's *The Echo*, in which the hands alternate with single notes for the most part and the dynamic contrasts are so planned as to justify the title. The glissando at the end is bound to be a tempting experience to the beginner with an adventurous spirit. A graceful *Gavotte* in G by Jean Williams is somewhat more difficult but still within the powers of the elementary class.

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And for this same class Eric Steiner has made an ingenious and easily playable version of one of the favorite themes from Rachmaninoff's C-minor Concerto for piano solo, which appears in the same series with the well-made Ohley-Watts arrangement of the Bach aria, *Be Thou Near*, and also admirably devised two-piano versions of both the Rachmaninoff theme and the first theme of the Grieg Concerto. C.

Guion, words by Kate McNeal, G. Schirmer. A spaciously planned song of courage and faith, melodically and pianistically effective, issued in two keys. (60¢).

My True Love, by W. Clark Harrington, Oliver Ditson. A present-day adaptation of the early English spirit, appropriate for the poem by the 16th century Sir Philip Sidney. The range, from C to E, is for medium voice. (50¢).

Who Loves the Rain, by Elinor Remick Warren, words by Frances Shaw, G. Schirmer. An effective little song of a meditative character, for medium or high voice. (40¢).

Love of Mine, *Londonderry air* as arranged by Carl Deis, with words by Dorothy K. Thomas, G. Schirmer. One of the most beautiful of all folksongs effectively arranged as a setting for a poem of special appeal. In two keys, medium and high (40¢).

Madonna, by Charles Haubiel, verse by Emily Nichols Hatch, Composers Press. A nobly effective song inspired by a poem that appeals to the imagination. For low or high voice. (50¢).

"The Twenty-third Psalm", by Russell J. Brown, H. W. Gray (50¢). A melodically attractive setting, issued for high and low voice, in a range of a tenth.

"A Prayer to Our Lady", by Donald Ford, words by Rev. R. L. Gales, Harms (50¢). A re-issue of a Murdoch Murdoch & Co. sacred song of unusual character. In three keys. C.

Solo Voice

Debussy Song Published

As for the First Time

A CLAUDE DEBUSSY song, *Calmes dans le demi-jour* (*In Undertones*), has been published by the Elkan-Vogel Co. by the courtesy of Gregor Piatigorsky, owner of the manuscript, on the assumption that it has never before been issued. This would seem to be the same *En Sourde* which formed one of the three settings of Verlaine poems in the first set of *Fêtes galantes*, officially written in 1892, although an earlier version is said to date back to the 1880's. This follows traditional song form fairly closely. It is conceivable that the manuscript used may be that of the original version. This edition is issued for high voice and contains both the original French text by Verlaine and an English version of it by John Langdon Jones. (60¢.) C.

Reviews in Brief

Too Deep for Tears, by David W.

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solo instrument. Each of these sonatas is in the customary three movements. Some of the movements have a bubbling spontaneity that is almost Mozartean, and of these the second movement of the first sonata, really a pastoreale in quick tempo, is a conspicuous example. The outside movements of the second and third, however, are more expressive and engaging than the corresponding movements of the first. To hear this set played by two violinists who are masters of the style of the period

Fall Supplement of New Music

should be a memorable experience. (\$2.50).

Also for two violins but equally applicable to various other instruments is the Suite No. 1 for Two Like Instruments by François Couperin released by Music Press in the same series. Here is piquant music by a still greater French composer, who

belonged to both the 17th and 18th centuries. The suite consists of a Prelude, an Air, a Sarabande and a Chaconne Legère. To ensure the correct interpretation of the troublesome embellishments practically all ornaments have been written out either in the music or in footnotes. This is published in four editions: for two violins or flutes or oboes or clarinets; for two recorders; for two violas, and for two cellos or bassoons or gambas. (75¢ each). C.

mentaries on each selection. History and theory teachers will find this a valuable source book. E.

Schillinger Theory System is Published

THE Schillinger System of Musical Composition, which has been a piquant enigma to most of the musical profession for years, is now available in printed form to theorists, composers, teachers, students and all others who may be interested, in a redaction by two disciples, Arnold Shaw and Lyle Dowling (Carl Fischer, Inc., New York, 2 vols., 1640 pp., \$30).

Joseph Schillinger, who died in 1943, was a remarkable combination of musician, scientist, mathematician and philosopher. He was graduated from St. Petersburg Imperial Conservatory in his native Russia in 1918 and there began his explorations into the scientific bases of sound. He came to the United States in 1928, and his work gained new impetus as a result of collaboration with Leon Theremin in electro-magnetic musical experiments. Thereafter, he had opportunities to test his theories in various American schools, and he lectured and taught in such institutions as New York University, Columbia University, New School for Social Research, etc.

First to be attracted to the Schillinger system of composition were the "practical" musicians—the composers, arrangers and jazz virtuosi of Tin Pan Alley and Broadway, who sought a comprehensive, but fast and foolproof, guide to their craft. Among them were George Gershwin, Oscar Levant, Benny Goodman, Lyn Murray, Paul Lavalle and Edwin Gerschefski. These men sought facts, not theories; and tools, not esthetic generalizations.

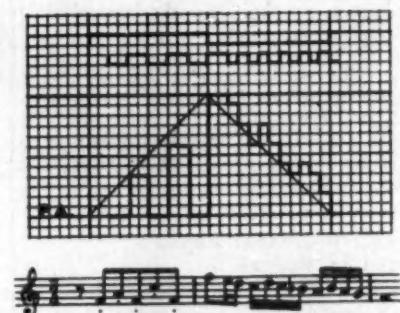
Unorthodox Technique

Schillinger supplied their needs in a most salutary and unorthodox manner. Scrapping all traditional rules of musical theory, and most of its historic terminology to boot, he disclosed to them a completely scientific approach to every phase of music manufacture including rhythm, melody, harmony, counterpoint, composition and orchestration. Dismissing the old induction method of musical theory whereby rules were drawn from the procedures of the old masters, Schillinger went directly to the raw materials themselves, searched out the physical and mathematical laws governing the relationship of all elements to each other and devised a laboratory method of determining every conceivable combination, permutation and structural relation to be found in our tonal system. Thus, instead of hedging the student about with delimiting and prohibiting regulations, he presented him with a key to possibilities which are as mathematically logical and limitless in scope as the proposition that, if 2 plus 2 equals 4, then 3 plus 3 must equal 6, 4 plus 4 must equal 8, and so on *ad infinitum*.

As might be expected, the symbols and terminology of the system are mostly algebraic and geometrical. The pages abound in numerical series, equations and the like. The notation, in the interest of clarity and greater accuracy, utilizes the graph system which makes a phrase from Beethoven look like a fever chart or a stock market analysis. This presents no real difficulty for one with an average secondary school education in mathematics, but it may prove confusing to musicians already trained to think only

in terms of triads, chords of the seventh and 3/4-4/4 meter. In fact, the whole approach may at first seem strange and radical to those drilled in the ancient usages.

The traditionalists also may wonder where genius and inspiration enter into this mechanistic scheme of creation. Schillinger's response is: "Every great work of art, every great musical composition, realizes a certain mathematical



An example of analysis of trajectorial motion in J. S. Bach's Two Part Invention Number Eight

logic. The creations of the non-mathematical musician involve such logic regardless of whether he is conscious of it or not. The esthetic harmony embodied in all great musical compositions may be discovered through the application of mathematical techniques of analysis." And "It (the Schillinger System) makes the processes of composition available for the first time to all persons regardless of inborn ability. It makes it possible for all reasonably intelligent people to master the art of composition."

The accuracy of this claim bears some testing in the studio and the classroom. But, whatever its ultimate merits may prove to be, the Schillinger System, by self-evidence, has done more to reduce music (or elevate it, as the case may be) to an exact, intelligible science than was ever accomplished before in history. Forthcoming books, based on Schillinger, promise to do the same thing for the other arts, the insoluble relation between all arts and sciences being, in the author's opinion, what they are. R. E.

Austria Publishing Stefan's Biography of Bizet

News comes from Vienna that, in connection with this summer's Salzburg Festival, the Austrian government has sponsored the publication of two posthumous books by Paul Stefan, who died in New York in 1943. The first of these works, called *Der Letzte Sommer* (The Last Summer), is a novel based on the final Salzburg Festival in which Toscanini appeared prior to the Nazi annexation of Austria in 1938. The other is an elaborate biography of Bizet, on which Dr. Stefan worked for many years.

Franz Bornschein Commissioned

BALTIMORE.—Franz C. Bornschein, a member of the Faculty of the Peabody Conservatory of Music, has been commissioned by Reinald Werrenrath to write a special choral composition for the Mendelssohn Club of Albany,

Ancient Music Anthology

OF uncommon interest to scholar, antiquarian and layman alike is the Historical Anthology of Music issued by Harvard University Press (\$7.50). Selected and edited by Archibald T. Davison and Willi Aneil, this is probably the most complete compendium extant of oriental, medieval and Renaissance music, with 181 fully reproduced examples from various periods suitably printed for performance on the piano. Illustrative of its scope, the book begins with the Chinese Entrance Hymn of the Emperor, circa 1000 B.C., and concludes with an organ fantasia by Sweelinck. Choral and orchestral scores, in some instances, have been reduced to readable proportions, but all the notes appear and there has been no attempt to simplify harmonic constructions. In addition to the musical text, there are good English translations of vocal texts and brief, but informative, com-

Useful Etudes for Students Of the Trumpet or Cornet

FOR the aspiring trumpeter or cornetist a valuable collection of technical exercises by Sigmund Hering, trumpeter of the Philadelphia Orchestra, has been published by Carl Fischer under the title, Forty Progressive Etudes. These studies have been prepared with the idea of supplying an urgent need for pleasant, melodic material supplementary to the usual methods used in the earlier grades. They advance by well-graded stages and are preparatory to the composer's more advanced collection of Thirty-Two Etudes. Teachers of the instruments concerned will undoubtedly find them definitely useful in attracting and keeping alive the student's interest. (\$1.25). C.

For Piano Duet:

Favorite works by Fritz Kreisler have been made available for piano duet players in a series of arrangements published by Charles Foley, New York. The "Liebesfreud" has been transcribed by Ralph Berkowitz; and Cecily Lambert has arranged the "Tambourin Chinois", "Midnight Bells" and the Rondino on a Theme by Beethoven. (75¢ each.)

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Music Schools and Teachers

Interlochen Camp Plans Expansion

INTERLOCHEN, MICH.—Plans were recently disclosed to expand the National Music Camp from a summer institution into one with a year-round college of fine arts, by Joseph E. Maddy, director.

The initial steps in the proposed expansion would be to add a short term teachers institute before the camp's regular season opens and specialized college clinic courses after the close of the regular eight-week summer session. The next step would be the establishment of courses to be carried on during the regular school year.

The music camp occupies some 500 acres and provides living accommodations during the summer to 1500 students, faculty and operating staff. Many classrooms could be insulated for winter use at a moderate cost, it is reported, and the entire Interlochen campus, with its 170 buildings would be subsequently adapted for use as funds permitted.

The camp is affiliated with the University of Michigan which provides the instruction and supervision of all university courses while the camp provides classroom instruction, equipment, board and room. University students may enroll at the university and take courses at Interlochen with the same privileges at those taking courses at Ann Arbor.

La Forge-Berumen Artist Pupils Heard

Frank La Forge and Ernesto Berumen have been presenting their artist pupils in a successful series of summer musicales on Thursday evenings during June, July and August before capacity audiences. On June 6, Walter Cassel, baritone of the Metropolitan Opera, was the main artist, Mr. La Farge playing the accompaniments. Evelyn White and Thomas Mullady, young pianist pupils of Mr. Berumen, were also applauded.

The recital on June 13 was given by Rosa Canario, dramatic soprano, Isabel Westcott, contralto, and Eleanor Dubner, pianist. Cecil Gordon was the accompanist. Harriet Versaci, coloratura soprano, was the leading artist for the third musical on June 20. Frank Versaci, flutist, was the assisting artist, with Mr. La Forge playing sensitive accompaniments at the harpsichord. Miss Versaci included the Mozart Variations in Mr. La Forge's arrangement and also the Echo Song by Bishop and the Menuet Varié, both transcribed by Mr. La Forge. The pianist appearing on the same program was Ruth Crosby, a gifted young artist pupil of Mr. Berumen. The musical on June 27 was given by Ellen Berg, soprano, John Baird, baritone, and Jacqueline Campanella and Joseph McKibben, pianists, pupils of Mr. Berumen. The fifth musical was offered on July 11 by Frances Irby, coloratura soprano, with Mr. La Forge as accompanist; Leo Bartinique, bass-baritone; and also Ruth McFarlin. Hazel McFarlin also furnished excellent accompaniments. Cecil Gordon, pupil of Mr. Berumen, was the gifted pianist on this occasion. The sixth musical was given on July 18 by Laurene Buttler, soprano, with Mr. La Forge at the piano; William Redding, baritone, Hazel Poss, soprano, and Rita Haaser, coloratura. Charlotte Harris, from Mr. Berumen's class, played a lovely group of MacDowell compositions effectively. The seventh musical on July 24 brought Lora Brewster, contralto, with Mr. La

Forge supplying the accompaniments; Margaret Morris, coloratura; and Vivian Bursten, pianist and pupil of Mr. Berumen. The eight musical on Aug. 1 was given by Gloria Pearce, coloratura, with Mr. La Forge playing the accompaniments; and Walter Lowe; and Mr. Berumen's pupil, Roxane Connick.

New Course Offered At New York College

Under the direction of Angela Weschler, a new course in piano pedagogics, Practical Teaching for Pianists, will be offered this season at the New York College of Music. This course for advanced students is designed to cover the entire range of piano literature, from Bach to the moderns, and will deal with the appreciative as well as the technical aspects of the piano teachers' repertoire. Principles, practices and materials for piano teachers will be discussed in private and class meetings, and the correction of faulty study habits as well as the recognition of individual differences will be emphasized.

Kanner-Rosenthal Pupils Heard in Recital

Among the pupils of Hedwig Kanner-Rosenthal who were heard in an elaborate program of piano music at the Carnegie Chamber Music Hall on June 22 five of the performers stood out by reason of their extreme youth as well as by their musical gifts. Gertrude Rennert, aged 13, played several Mozart pieces, Benno Kohn, 12, offered a Brahms Intermezzo, while a movement of the Grieg Concerto was performed by the 13-year-old Gertrude Rennert. Vicki Susselman, who is only four and one-half undertook a Bach minuet. Lynne Kleinberger, aged 9, revealed altogether uncommon talents in Bach's D Minor Concerto. Another youthful pianist displaying musicianship of a conspicuous order was Brigitte Dolores Loewy.

Scholarships Offered By Dalcoze School

The Dalcoze School of Music, Hilda M. Schuster, Director, at 130 West 56th Street, New York City, starts its fall session on Oct. 1. In addition to the Dalcoze Teachers Training Course, there are complete theory classes and private instruction in piano, strings and woodwinds for both children and adults interested in a basic music education.

Evening classes are scheduled for Tuesday and Wednesday, and a special class with increment credit for teachers and music supervisors will be held Thursday evenings. Scholarships are being offered in violin, viola, cello, contra bass, flute, oboe, clarinet, bassoon and French horn.

Peabody Announces Artists For Next Season's Recitals

BALTIMORE.—Artists and dates for the Friday afternoon recitals at the Peabody Conservatory of Music, have been announced by Reginald Stewart, the director. Those to be heard include: Nov. 1, Budapest String Quartet; Nov. 8, Guiomar Novaes, pianist; Nov. 15, Rose Bampton, soprano; Nov. 22, Zara Nelsova, cellist; Dec. 6, Robert Weede, baritone; Dec. 13, Isaac Stern, violinist; Dec. 20, Rudolf Firkusny, pianist; Jan. 3, Regina Resnik, soprano; Jan. 10, Tossy Spivakovska, violinist; Jan. 17, Witold Malcuzynski, pianist; Jan. 24, Anna Kaskas, contralto, and Jan. 31, Vronsky and Babin, duo-pianists.

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Pius X School Completes 30 Years Of Teaching Music in New York City



News Pictures

THE Pius X School of Liturgical Music in New York City completed its 30th Summer Session on Aug. 10. The work inaugurated in 1916 by the late Mother Georgia Stevens is being carried on with the vision, enthusiasm which she imparted to it, and which she left as her legacy to the staff of teachers whom she trained over a space of 20 years.

During the six weeks of summer school the campus of Manhattanville College of the Sacred Heart offers an unusual and picturesque sight. At first glance it resembles a medieval university, in the variety of religious habits seen coming from and going under the trees, in the sounds of ancient church music drifting from every window, in the atmosphere of worship that pervades every activity. But a closer look discovers unmistakably modern elements: the ex-service men and college girls mingled with the religious, the up-to-date methods of teaching, the accelerated pace of learning. The School is, in fact, a happy blend of the old and the new, rich in tradition yet forward-moving.

The curriculum presents a cross-section of the ages, for it includes: Gregorian chant, the official music of the Catholic Church from the sixth century through the Middle Ages to the present day, taught according to the tradition of the Benedictines of Solesmes; classic polyphony with special emphasis on the great religious composers of the sixteenth century, under the direction of Mr. Robert Hufstader; and modern school music, following the method set forth in the Tone and Rhythm Series of textbooks compiled by Mother Stevens and now in use in many dioceses.

An illuminating course in the significance of the Liturgy, of which music is such an important element, was given this summer by the Right Reverend Monsignor Reynold Hillenbrand of Chicago. Courses are likewise offered in the history and appreciation of music, and in choir conducting while excellent opportunities are open for the study of vocal production, and of the organ and other instruments.

The student body also is a cross-section representing America and other lands. There are members of 25 religious orders of women in the United States and Canada; there are, among the priests and seminarians, Benedictines, Franciscans, Jesuits, Maryknoll Fathers and Holy Ghost Fathers, as well as diocesan priests from every section of the United States. The lay students, men and women, are also drawn from many sections, from Florida to California. Each pursues his special musical interest, yet the voices of all these hundreds of students blend and rise together in song, when all participate

in the High Masses and Solemn Vespers celebrated in the College chapel. Besides the fundamental required courses leading to the two-year or four-year diploma offered by the Pius X School, ample opportunity is given for the development of special gifts and tastes. A wide range of course is open, especially to those who continue their work during the winter session. Manhattanville College of the Sacred Heart offers the degree of Bachelor of Music to those women students of the School who, in addition to their musical work, follow a certain number of academic courses.

Young women who wish to follow the full B. Mus. program form part of the student body of the College, and share fully in campus life. Men who receive some or all of their musical training at the School may then transfer to a college of their choice, and likewise proceed to a B. Mus. degree. This opens an opportunity to ex-servicemen who are interested in a musical career to pursue their studies to completion under the G. I. Bill of Rights.

Alabama University Holds Festival

TUSCALOOSA, ALA.—As the final notes of the University of Alabama Music Festival died away, the tremendous applause proved it a great success. This was the first college music festival to be held on the University campus. The Festival audience was from all over the state and even from out of state.

One of the aims of the Music Festival was a union of the various music groups on the campus. In attaining this union it offered an example of what can be done in any community by combining its local talent. Of the 202 participants in the Festival, only 24 were not connected directly with the University.

The Festival began with a concert by the University Symphony, Ottokar Cadek conducting. The high point was Liszt's First Piano Concerto, Senora Blanca Renard, soloist. The second concert featured the Chamber Music group, and the climax of the Festival came with a presentation of Verdi's Requiem Mass, Alton O'Steen conducting.

V. W.

Solon Alberti Re-opens New York Studio

Solon Alberti, teacher of singing, has returned to New York from a trip to the mid-West and coast, and has re-opened his studio for the coming season. He taught summer sessions in Chicago, Omaha and Salt Lake City and gave auditions to singers in Denver, San Francisco and Los Angeles.

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Around the Studios

Reinold Werrenrath, teacher of singing and conductor will re-open his studios in four cities on Oct. 1. He teaches at the conservatories of Albany and Troy, N. Y., in his own studio in Carnegie Hall, New York, and the Washington Musical Institute in the National Capital. He is also conductor of the Mendelssohn Club of Albany, the National Press Club Chorus of Washington and the Glee Club of the New York Athletic Club. . . . William Thorner, teacher of singing, has returned from a vacation and has re-opened his studio in New York. . . . Pupils of Olga Eisner who fulfilled important engagements during the summer were Mimi Benzell, soprano of the Metropolitan who sang in Rio de Janeiro, Beverly Lane, Peggy Lee Whiting, Georgia Peters, Carmen Conger, Mel Everitt, Bruce Howard and Nenette Marchand.

Crystal Waters, author of Song, The Substance of Vocal Study, published by G. Schirmer, has students who are active in all parts of the vocal field, radio, screen, stage, church, concert. Among them are Lowery Kohler, tenor, at The Third Church of Christ, Scientist, New York City, Ralph Dunke playing Captain Andy in Showboat, Mae Mitten concertizing in Michigan and Isabel Maurer concertizing in Florida and Carol Coleman playing summer theatre in Williamsport, Pa. Other students whose names are familiar are Paula Stone, Cecil Brown, Quincy Howe, Raymond Scott, Dorothy Collins, Hope Emerson, Ethel Barrymore Colt, Bob Ripley, Dale Carnegie, Constance Luft Huhn, Vyvyan Donner, and William S. Paley, president of the Columbia Broadcasting Co.

Music Camp Closes Successful Season

LAWRENCE, KAN.—The Mid-Western Music Camp closed its six week session at the University of Kansas on Aug. 4, after the most successful enrollment in its nine years of service. A band of 150, an orchestra of 85 and a capella choir of 160 made up the working musical groups.

The Camp, sponsored by the University School of Fine Arts, with Dean D. M. Swarthout in charge, is under the management of Russell L. Wiley, Executive Director and Dr. E. Thayer Gaston, Associate Director.

Concerts were held in the Hoch Auditorium seating 4000, as well as in the University Outdoor Theater overlooking the beautiful Wakarusa Valley. Campers were enrolled from eight different states.

Baker Pupils Present H.M.S. Pinafore

Pupils of Martha Atwood Baker presented H. M. S. Pinafore at the Barbizon Plaza Theatre, Gladys Andes, director, on Aug. 20 and 21. In the principal roles were Evelyn Paul and Francis Baker, Jerome Metzger, Ken Phillips, Ruth Arnold, Sybil Stocking, Harold Victor, Thomas Waters, Norman Packer and John Allen. The work was staged by Harold Lazaron and was under the musical direction of Miss Baker who was at one of two pianos, with Jack Prenner.

Pupils of Herta Shilton Fill Engagements

Pupils from the vocal studio of Herta Shilton are actively engaged. Katja Zaranova, contralto, and E. F. Walter, bass, are soloists at the Grace

Episcopal Church, New York City. Charles Klaye, tenor, is currently filling concert engagements in New Jersey. Lillian Johnson, soprano, recently appeared as soloist at the Little Church Around the Corner in New York and will be heard in several concerts this fall in her native South Carolina.

Kraeuter Trio Plays At Juilliard School

Under the auspices of the Juilliard Summer School, the Kraeuter Trio, Karl Kraeuter, violin; Phyllis Kraeuter, cello, and Grant Johannessen, piano, presented six chamber music recitals in the Juilliard Recital Hall on Thursday afternoons during July and August. The program of the first, on July 4, consisted of Brahms' Trio in B and Saint-Saëns' Trio in F. This was followed on July 11, with an all-Beethoven program. On July 18, the Franck Sonata for violin and piano and Mendelssohn's D Minor Trio were heard. On July 25, the Brahms double concerto for violin and cello and Pizzetti's Trio in A were given and on Aug. 1, Martinu's second sonata for cello and piano and Schubert's B Flat Major Trio. The concluding concert was on Aug. 8 when Mozart's Trio in C and Tchaikovsky's Trio in A Minor were heard.

Viktor Fuchs Reopens New York Studio

Viktor Fuchs, teacher of singing, who devoted his summer from July 15 to Sept. 1 to teaching in Hollywood, Calif., has returned to New York and re-opened his studio for the 1946-47 season. He will discontinue his weekly classes in Philadelphia.

Leonard Shure Awarded Honorary Degree

Leonard Shure, pianist and teacher, was awarded the honorary degree of Doctor of Music by the Boguslawski College of Music of Chicago, on June 23. Mr. Shure has taught for the past year at the Boguslawski School and at the Cleveland Institute of Music. Next year he will again divide his teaching time between Chicago, Cleveland, and New York.

Ernest Hesser Retiring From Baltimore Schools

BALTIMORE—Ernest G. Hesser, director of Music in the Baltimore public schools, who for the past 40 years served the field of music education, retired from active public school supervision on Aug. 31. Dr. Hesser also acted as director of music in the public schools of Indianapolis, Cincinnati, Albany, N. Y., and as head of the music education departments at Bowling Green State University, Ohio, and New York University. He will make his future home at Crestline, Ohio, his birthplace.

Over-age Service Personnel May Enter Federation Auditions

When the National Federation of Music Clubs a few weeks ago issued bulletins announcing that its Biennial Young Artists Auditions, to be held in March and April, 1947, are open to native or naturalized citizens of Canada, Mexico and the United States between 20 and 30 years of age, it was simultaneously announced that over-age service men who were able to meet all requirements at the time of prior auditions would be eligible to enter. This provided for men who had enrolled for 1943 and 1945 events but were unable to participate because they were then in the armed forces.

Now a further exception applying to service men and women has been granted, according to Miss Ruth M.

Ferry of New Haven, Connecticut, National Young Artists Auditions Chairman. By vote of the executive committee of the Federation, musicians discharged from military service who passed the age limit while they were wearing the uniform will be permitted to enter the contests, whether or not they previously sought to enroll.

The Edgar Stillman Junior Scholarship sponsored by the National Federation of Music Clubs was won recently by Robert Menga of North Foxboro, Mass. The winner, who is only 11 years old, is the youngest applicant to win the scholarship. He is a pupil of Emanuel Ondreick.

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MUSICAL AMERICA

Milwaukee Throngs Washington Park

Bojanowski Opens Ninth Season of Music Under the Stars

MILWAUKEE.—The ninth season of Music Under the Stars summer concerts at the Emil Blatz Temple of Music at Washington Park began with a flourish of trumpets on June 25. Jerzy Bojanowski conducted the symphony orchestra with Donald Dame, tenor, and Jean Love, soprano, as soloists in arias from *Manon*, *L'Africaine*, *Cavalleria*, and art songs and duets from light opera.

On July 2 Dennis Day, tenor, sang music by Franck, Rodgers, Kern, Lehar and others, while Mr. Bojan-

owski led the orchestra in the Overture to Rossini's *Semiramide*, the Peer Gynt Suite and other works.

On July 9 Florence George, soprano, and Whittemore and Lowe, piano-duo were heard. The pianists were fervently acclaimed in Liszt's Concerto *Pathétique* and other works with orchestra. Miss George sang arias and songs with warmth and feeling. The orchestra played the March from *Tannhäuser* and other works.

On July 16 the County Park Commission brought ballet to the Temple by two Russian dancers, Helen Komarova and Ivan Demidoff, and two Spanish dancers Federico Rey and Ana Ricarda. Frances Catellani, soprano, and Carroll Culpepper, tenor, shared the first half of the program. The evening was an enormous success.

Rise Stevens of the Metropolitan Opera was the soloist on July 23 in a

varied program of ballads and arias surpassingly well sung. Mr. Bojanowski and the orchestra were in exceptional form not only in their accompaniments but also in purely orchestral works.

Soloists on the 30th were Donald Dickson, baritone, and Lorna Byron, soprano. Mr. Dickson is an old familiar friend to the Park audiences and they welcomed him warmly, as well as Miss Byron in songs, arias and duets. The orchestra played music by Smetana and Mascagni.

On Aug. 6 Lanny Ross, Mr. Bojanowski and William Lindner, Milwaukee accompanist, gave delightful entertainment. Mr. Ross sang ballads, songs, a Filipino folksong and operetta music. The orchestra offered music by Brahms, Massenet and Grofe.

ANNA R. ROBINSON.

Baltimore to Have Apprentice Leader

Invites Candidates to
Register by Oct. 1—Summer
School Busy

BALTIMORE.—Reginald Stewart, conductor of the Baltimore Symphony and C. C. Cappel, manager, have announced that a "conductor apprentice" will be chosen from the applicants who communicate with the orchestra's office in Baltimore prior to Oct. 1.

The successful candidate will also have opportunity to serve as accompanist, coach and conductor of the Peabody Conservatory Opera Company. Applicants should have knowledge of harmony, counterpoint, orchestration, ability to play a string instrument as well as piano, and serve as a member of the Baltimore Symphony. He will be given opportunity for conductor study with the orchestra and the Peabody Opera.

Gerstel Dushek, soprano, recently appointed to the teaching staff at the Peabody Conservatory gave the opening public recital for the students of the Summer School at the Peabody and the students of the Johns Hopkins University Summer Classes. This Sunday evening public recital attracted a large audience. The following week Pasquale Talarica, pianist, member of the faculty, was heard by a record audience. The third program, the following Sunday, was given jointly by Felix Mendelsohn, cellist and Scott Watson, pianist. Austin Conradi, pianist, member of the faculty, gave the final recital of this series on July 28. Frederick R. Huber, manager of the Summer School, reports an enrollment beyond all past sessions.

Robert P. Iula, conductor, with a group of symphonic players chosen from the membership of the Baltimore Symphony, launched a series of Sunday evening concerts at Carlin's Park during July. Popular programs, with El Gary, tenor; Marjorie Lehmann, soprano; Earl Lewis, baritone, and others, were arranged. However the public response was negligible, and the series scheduled to run through August was discontinued.

The Department of Municipal Music presented a program given by the massed bands under Robert Lansinger and Osmar Steinwald with Olga Grether, contralto soloist, on July 29 as a Musical Lawn Party at Druid Hill Mansion House Lawn.

FRANZ C. BORNSCHEIN

Ballet for America To Make Fall Tour

Ballet for America, newly organized company, will not visit New York this fall, but is opening a tour on Sept. 14 that will include 33 cities in 14 states, Canada, and the District of Columbia. The company is headed by Nana Gollner, Kathryn Lee, Tatiana

Grantzova, Bettina Rosay, Yurek Kahbelevski, Yurek Lazowski and Paul Petroff. The Christmas holidays should find it in the mid-west, from which it will tour to the west coast, back east by the northern route, and to New York in the spring. The new Massine ballet created for this company is now definitely called *Les Arabesques*. It is set to the Beethoven Archduke Trio, with decor by Robert Davison.

Hilda Kosta Gives Recital For Musicians Club in Miami

Hilda Kosta, contralto, who recently gave a recital in New York in Town Hall, sang on July 27 in the Miami City Auditorium under the auspices of the Musicians' Club of America. She was cordially received in a diversified program which included music by Ravel, Massenet, Saint-Saëns, and many works by contemporary composers. Louise Wilkins was the efficient accompanist.

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Kansas City Attends Educational Events

Bos and Friedberg Hold Master Class at University — Downes and Firkusny Offer Joint Series

KANSAS CITY.—Almost 100 students from the Middle West were enrolled with Coenraad Bos, vocal coach, and Carl Friedberg, piano teacher, during their two-weeks Master Class held at the University of Kansas City from June 12 through June 22.

Mr. Friedberg gave a piano recital of great scope in the Community Christian Church on June 9, for the benefit of scholarships given to three of his local pupils, Allen Rogers, Julia May and Gorja Weinrich. Major compositions of Brahms, Beethoven, Schumann and Chopin were

Members of the Queen Mario Summer School on one of their picnics at Candlewood Lake, near Danbury, Conn. With Mme. Mario and the group is Anna Hamlin, a week-end visitor.



all masterfully played and he won an ovation.

Olin Downes, music critic of the *New York Times*, and Rudolph Firkusny, pianist, collaborated in a noteworthy series of six lecture-recitals in All Souls' Unitarian Church, beginning June 24 under the sponsorship of the Conservatory of Music of Kansas City. From Bach to the moderns, both the erudition of Mr. Downes and the luminous playing of Mr. Firkusny drew forth the enthusiasm of devotees.

The Kansas City Guild of Music and Allied Arts Teachers presented four artists at its commencement concert with the University of Kansas City Orchestra under N. DeRubertis giving the program. The following week the same orchestra played the annual concert of the Kansas City Music Teachers Association with Mr. DeRubertis conducting.

Dorothea Spaeth, exponent of modern dance, with ten of her artist students gave a rhythm demonstration and original dances in Epperson Hall, Fine Arts Institute. Rare artistry made this an unusual evening of entertainment.

The annual concert of the Conservatory of Music Orchestra was given in Edison Hall with Forrest Schulz, its conductor, leading the youthful players in a finely-balanced program with soloists. Mr. Schulz, as an outstanding violin teacher of the Middle West for 32 years, was tendered a testimonial dinner recently which was attended by many of his present and former pupils. He was presented with a gold wrist watch and many congratulatory messages were read.

LUCY PARROTT

Music in Holland

(Continued from page 5)

A native of Vienna, he has been a resident of Amsterdam since 1933. Under his direction an interesting performance was given of Beethoven's *Fidelio* in which the action was so arranged as to represent any time. Florestan and the Prisoners were represented as political delinquents, Pizarro as the governor of a state prison, Don Fernando the chief of an army of liberation, and Rocco a member of the Maquis. It was a highly interesting experiment.

Our radio stations are going through a thorough re-organization and during this period of provisional reconstruction a big radio symphony orchestra has been assembled under the baton of Albert van Raalte. Scheveningen emerged from the ruins, shelters and trenches which the Germans left at this part of their Atlantic Wall, has had its first holiday season. In the large concert hall of the Kurhaus, the Residentie Orchestra of The Hague and the Rotterdam Philharmonic, gave five concerts a week for three months.

The conductors were van Beinum, Boult, Klemperer, Ansermet, Leinsdorf, Munch, Ignace Neumark, Willem van Otterloo and van Raalte. They gave many first performances, especially Ansermet who introduced to us Four Norwegian Moods and the Circus Polka of Stravinsky; Memorial to Lidice by Martinu, and Sinfonia da Requiem by Britten. Boult offered the Fifth Symphony of

her studio there, after a vacation at Ocean City, N. J. Earlier in the summer she gave a performance of Howard Thatcher's Concerto in A, with the composer at the piano, in Bluemont, Va. She is planning several sonata recitals of unfamiliar works this fall in Washington and vicinity.

Harold Hurlbut Presents Voice Students in Recital

HOLLYWOOD, CALIF.—Harold Hurlbut, voice teacher, presented a group of his students in a recital here recently. The singers heard in the art songs, operatic arias and duets include Ewan Harbrecht, Altha Shaw and Verna Nelson, sopranos; Virginia Moorman, contralto; Crafton Call, tenor, and Rod Wilkes, Ben Summerhays, Lawrence Bishop, Oliver Johnson and Fred Munson, baritones.

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Vaughn Williams; Munch, the Overture pour une Fête by Ibert; Leinsdorf, Appalachian Spring by Copland; Karel Mengelberg, the Leningrad Symphony of Shostakovich and Chant d'Esperance by Marguerite Béclard d'Harcourt.

Among the soloists who almost invariably played to sold-out houses were the pianists Willem Andreessen, Henriette Bosmans, Bartlett & Robertson, Nicole Henriot, Jan Smeterlin and Janine Weill; the violinists, Lola Robesco and Willem Noske; the cellist, Pierre Fournier and the singers, Ré Koster, Jo Vincent and Annie Woud.

On the whole, after five years of inactivity, this first season promises a bright future for our musical life.

75 Pianists Enter Rachmaninoff Lists

A total of 154 music teachers and 55 music schools throughout the nation are represented by the 75 applicants for the first piano contest of the Rachmaninoff Fund, Inc., according to Raymond Kendall, executive director, at the Fund's headquarters in New York.

The survey of the musical education and training of the Fund's contestants also revealed that 27 American teachers have more than one present or former pupil entered in the Fund's regional contests to discover America's outstanding young pianist scheduled for this fall. National finals will be held in New York City next spring.

Heading the representation of music schools is the Juilliard School of Music in New York, whose Institute of Musical Art and the Graduate School are being represented by 10 contestants each. Several students of the Curtis Institute of Music in Philadelphia, the New England Conservatory of Music in Boston, the Chicago Musical College, and the Chicago Conservatory of Music are also entered, as well as students of the music departments of the University of Michigan, Princeton University, the University of Oregon, and the University of Southern California, among others.

Chopin Piano Contest Final Postponed

CHICAGO.—The finals of the International Chopin piano contest sponsored by De Paul University's School of Music will be held in mid-October. The executive chairman, Sergei Tarrowsky, has announced. The semi-finals and finals originally scheduled for May 18 and 21 were postponed because of transportation restrictions since several of the aspirants were from distant states. The semi-finals will be held on Oct. 19 at Kimball Hall, and the finalists will play at Orchestra Hall on Oct. 21. Regional tryouts were held in New York, Los Angeles and Chicago, selecting the ten contestants competing for the first prize of \$1,000 cash award and appearance with several symphony orchestras.

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Elena de Sayn, violinist and teacher of Washington, D. C., has re-opened

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Obituary

Arnold Rosé

LONDON.—Arnold Rosé, violinist, founder of the Rosé Quartet, which introduced many of the works of Brahms, and concertmaster of the Vienna Philharmonic for 57 years, died here on Aug. 25 at the age of 83. One of the most distinguished musicians of his time, he was equally at home in chamber music and orchestral music. When he celebrated his 50th anniversary as leader of the Philharmonic in 1931, he was honored by a celebration at the Opera House and received a decoration from the Austrian government. Only seven years later, he was driven from his post and from his home by the Nazi invaders. Though he found refuge in England, his daughter, Alma, was imprisoned and died later in a concentration camp.

Mr. Rosé was born in Jassy, Rumania in 1863. His talent ripened early, and after several years study at the Vienna Conservatory, he became concertmaster of the Vienna Orchestra in 1881, at the age of 18. He also made concert tours and from 1888 until 1896 was concertmaster at the Bayreuth festivals. He was appointed a professor at the Vienna Conservatory. From the establishment of the Rosé Quartet in 1882, Brahms was closely associated with him, appearing as pianist in his own composition with the group. Later composers, including Schönberg, also were introduced to the public by this quartet. In 1928 the Rosé Quartet made its American debut at a festival sponsored by Elizabeth Sprague Coolidge in Washington, D. C., also playing in New York.

Mr. Rosé married a sister of Gustav Mahler. He is survived by a son, a musician active in Cincinnati. Only recently he had received a visa to come to the United States and was waiting for passage when stricken.

Serge Soudeikine

NYACK, N. Y.—Serge Soudeikine, well known Russian stage designer and painter, died in the Nyack Hospital on Aug. 12 at the age of 60. He had been taken ill at Valley Cottage where he had gone to visit the Tolstoy Foundation. He lived in New York. Mr. Soudeikine was born in Tiflis and studied in Moscow at the Painters and Sculptors School and in St. Petersburg at the Imperial Academy, later working in Paris. In 1905 he was commissioned by Meyerhold to design settings and costumes for Maeterlinck's *Death of Tintagiles* at the Moscow Studio Theatre and in 1906 for Sister Beatrice, establishing himself as one of the most resourceful and imaginative artists in his field. He also designed for the Kamerny Theatre, which was founded in 1914. Mr. Soudeikine went to Paris in 1918 and exhibited his paintings there. He did the settings for Balieff's *Chauve-Souris*. In 1922 he came to New York. The Metropolitan Opera commissioned him to do settings for Rimsky Korsakoff's *Sadko* and Wagner's *Flying Dutchman*. He also designed ballet sets and costumes. After a visit to Hollywood, where he did the art settings for the film *Today We Live*, based on Tolstoy's *Resurrection*, Mr. Soudeikine returned to New York in 1935 to become an art director at Radio City Music Hall. He designed costumes and sets for the *Chauve-Souris* of 1943 and the sets for Gershwin's *Porgy and Bess*. Exhibitions of his paintings were held in New York in 1935 and 1938. Mr. Soudeikine is survived by his wife, the operatic soprano Jeanne Palmer.

Albert Garcia

LONDON.—Albert Garcia, teacher of singing and a scion of a famous family eminent in music for well over a cen-

tury, died here on Aug. 10, at the age of 71. Mr. Garcia had been known as a baritone, also as a teacher of singing. He was a member of the faculties of the Royal College of Music and the Guildhall School of Music, in both of which positions his father, Gustave, preceded him. His grandfather, Manuel Garcia, Jr., who died in 1906 at the age of 101, was one of three children of the elder Manuel who was the father of Italian opera in the United States. The younger Manuel was the teacher of Jenny Lind, Mathilde Marchesi, Julius Stockhausen and Charles Santley, as well as many other famous vocalists, and the brother of Maria Malibran and Pauline Viardot-Garcia. Albert made his public debut as a singer in Bechstein Hall, London, in 1902.

Ben Stad

PHILADELPHIA.—Ben Stad, well-known Philadelphia violinist and conductor, internationally noted as the founder and director of the American

Society of the Ancient Instruments, died at his summer home in Gloucester, Mass., on August 19. Aged 61, Mr. Stad was born in Rotterdam, Holland. He studied at the Rotterdam Conservatory and later with César Thomson at the Brussels Conservatory. Before coming to the United States in 1911, the violinist was associate with the Leipzig Philharmonic. From 1911 until 1920, Mr. Stad's activities centered in New York. In the latter year he settled in Philadelphia where he established the Institute of Musical Art and took a prominent part in the city's musical life as artist and teacher. For some years he conducted the orchestra of the Matinee Musical Club.

In 1929 he founded the American Society of the Ancient Instruments, in which he played the viole d'amour. The ensemble dedicated its programs to music by composers of the 18th and previous centuries and eventually gave concerts in all parts of the country. The group also has been featured on nationwide broadcasts and is represented by phonographic recordings. In the course of the society's growth Mr. Stad collected many fine specimens of old stringed instruments and built up a large musical library for the ensemble's concerts. Preceding World War II he traveled to Europe regularly to look over old manuscript music and find works suitable for the society's performances.

Mr. Stad is survived by his wife, Flora, a daughter, Julea Stad Chapline, and two sons, Maurice Ben and Fred. Mrs. Stad, Julea and Maurice have appeared often at the society's concerts, the first two as harpsichordists, the last as player of the basse de viole and harpsichord. W. E. S.

Florence Newell Barbour

PROVIDENCE.—Florence Newell Barbour, 19, composer and pianist, widow of the tenth president of Brown University, died here on July 24. Her numerous compositions included the piano suites *Venice*, *A Day in Arcady*, *All in a Garden Fair* and *Chamonix* as well as nature pieces, etudes, songs, anthems, choruses, *Reverie* for strings and piano, and the books, *Child-Land in Song and Rhythm*. Mrs. Barbour was a native of Providence where she married Clarence A. Barbour in 1891. Much of her life was spent in Rochester, N. Y., where Dr. Barbour was president of Colgate-Rochester Divinity School before being selected as head of Brown University.

A. R. C.

Moriz Rosenthal, Liszt Pupil, Dies at 83



A recent picture of the noted pianist

Moriz Rosenthal, pianist, a celebrated figure in the concert world of both hemispheres for 75 years, died at his New York residence on the afternoon of Sept. 3. He was 83 years old and had been in ill health for more than a year and in a semi-comatose condition for a week preceding his death.

Born in Lwow, Poland, Dec. 18, 1862, the son of a teacher in the local academy, he began the study of piano at an early age and had from his father a broad education which he continued in the middle of his career as a pianist. At the age of eight, he began his piano lessons with a teacher by the name of Galoth of whom little is known, but two years later, he was placed with Karl Mikuli, a pupil of Chopin, at the Lwow conservatory. He made his first public appearance with his teacher the same year, playing Chopin's Rondo in C for two pianos.

In 1875, the family moved to Vienna where Rosenthal became a pupil of Rafael Joseffy who put him through a strenuous course of technique, and the following year he made his formal debut in the Austrian capital playing the Chopin F Minor Concerto. His success was immediate and a tour followed during which King Carol I of Rumania made him court pianist. Liszt hearing him, invited him to Weimar to study with him. Another tour of continental capitals followed after which Rosenthal returned to Vienna where for six years he gave up his time entirely to general study making no public appearances. In 1886, however, he resumed his musical career and appeared with unvaried success throughout Europe and in South America.

Grace Turner Taylor

Mrs. Grace Turner Taylor of New York City, who before her marriage to John Allan Taylor, former member of the New York Stock Exchange, sang contralto roles with the Chicago Opera under the name of Grace Hamlin, died in a private hospital in this city on Aug. 1. She received her musical education at the Boston Conservatory and in Leipzig. She joined the Chicago Opera two years before the first World War. She was also a protegee of the late Mme. Ernestine Schumann-Heink.

Warren Wilmer Brown

BALTIMORE.—Warren Wilmer Brown, who was for many years music critic on the Baltimore *News*, and more recently editor of *Gardens, Houses and People* published by the Roland Park Co., died on Aug. 18, at the age of 62. Mr. Brown also contributed articles on music, the drama and art to various publications. He was vitally interested in the Baltimore Symphony from its inception and was

His debut in the United States was effected in Boston on Nov. 9, 1888. He was accompanied by an orchestra under the baton of Walter Damrosch and had as assisting artist Fritz Kreisler, then 14 years old. His New York debut was in the old Steinway Hall in 14th Street with the same combination four days later.

The United States did not hear him again until eight years later when he played in Carnegie Hall, New York, offering a concerto by the Danish composer, Ludwig Schytte, with an orchestra again led by Mr. Damrosch, as well as solo works. From then on he was heard frequently in this country although he made his home in Vienna until the outbreak of the late war. He became an American citizen in 1944. In 1938 he celebrated the 50th anniversary of his New York debut with a concert in Carnegie Hall. In his later years he confined his musical activities to teaching and for a time served on the faculty of the Curtis School of Music in Philadelphia.

As a concert artist, Rosenthal ranked among the greatest of his time in the opinion of both layman and musician. Brahms is quoted as saying "If you want to hear my Paganini Variations played as they should be played, hear young Rosenthal." The terrific difficulties of this work were simple for the pianist whose technique was limitless. In his younger days he was proud of his physical strength and is said to have been able to tear a pack of cards in half and swim several miles without undue fatigue.

He is survived by his wife, Hedwig Kanner, whom he married in 1922.

a familiar figure at musical events. His wife and two daughters survive.

F. C. B.

Alice J. Mainor

Mrs. Alice J. Mainor, mother of Dorothy Maynor, Negro concert soprano, died at the Columbia-Presbyterian Hospital, New York, on Aug. 20, after a long illness. She was 69 years old and was the widow of Rev. J. Mainor of Norfolk, Va. Her daughter changed the spelling of her name at the beginning of her concert career.

Emily Stokes Hagar

PHILADELPHIA.—Emily Stokes Hagar, who was frequently soloist at the Bach Festivals in Bethlehem, Penna., and who had sung with the Philadelphia Civic Opera Company, died here on Sept. 8 after a long illness. She has also taught singing at Beaver College. Her husband, J. Aubrey Hagar, and one daughter survive.

Folk Dancing Returns to Public Favor

(Continued from page 31)

on the floor; and, scarcely before one realized it, was ready for the next dance which she accompanied herself at the piano, while coaching the dancers through the microphone.

The most popular folk dance, according to Mr. Herman, is the Swedish Hambo, which is "beautiful to watch, looks very simple, but is tricky." Others which people always enjoy are peasant dances such as the Ukrainian Hopak and Kolomeyka and the Polish Krakowiak and Kujawiak, and circle dances like the Kolo, Sarba and Syrto, which require no partners. Some of the dances are very simple, like the Varsovienne and Bulgarian Tropanka; others difficult, such as the Kolos and Hopaks. The moods range from the slow and dreamlike Kujawiak to the piquant, flirtatious Tarantella. "You can't hate the person you are dancing with," says Mr. Herman in explaining how the movement has spread tolerance and good fellowship. And a striking proof of this fact was offered during the war, when German dances were the most popular with the New York folk dancing group, which consisted primarily of Jewish people.

All ages, races and professions are represented at the sessions. Truck drivers, college professors, debutantes and housewives are found on the floor. Gjon Mili, the photographer, is a constant visitor and Burl Ives has been a faithful friend and occasional participant in the sessions since they began. A true enthusiast is Kitty Toomey, who is a waitress by day but comes to the dances without fail and at forty never lacks a partner, even when younger girls may be looking for one, because she is so skillful and spirited a dancer. Mr. Herman used folk dancing in rehabilitation work while he was in the army. He has also recorded several albums for folk dancers for the Kismet, Disc and Sonart companies.

No Sneers at Square Dance

A born leader and an enthusiast to whom square dancing is practically the breath of life, Ed Durlacher is a familiar figure to thousands of people who have rediscovered the dances which nearly all earlier Americans knew and loved, at his sessions. As Mr. Durlacher puts it, he has "taken the corn out of square dance." People who used to sneer at it as rustic and naive have found to their astonishment that it is just as much a part of 1946 as of 1846. The spontaneous rhythm and irresistible swing of it have won even the younger generation. On Thursday evenings Mr. Durlacher has been holding the largest indoor square dance sessions in the country at the YWCA on Lexington Avenue in New York, averaging 33 sets. Besides the evenings at Riverside Drive he has led sessions at the Central Park Mall, also under the sponsorship of the Pepsi-Cola Company.

His musical ensemble includes a piano, two violins, banjo and double bass. Mr. Durlacher calls his musicians the Top Hands because he feels that they are the best square dance players obtainable. He has recorded for Decca, Sonora, Thesaurus and Sesac. As for material, he uses everything applicable to square dance. In the popular tunes of today, the folk tunes of yesterday are reborn, he explains, and it is ridiculous to admire the quaintness of The Little Brown Jug and then to exclaim against current hits. If people like Pistol Packin' Momma and Chickory Chick, he uses them. Costumes and period feeling are also secondary, in Mr. Durlacher's opinion. He is eager to make people enjoy dancing, he has little use for a so-called authentic manner, if it frightens people and prevents them from taking part in the fun. He has trained teachers and leaders who hold sessions in their own communities; and gave a course at the New York University summer camp this year. Mr. Durlacher is heard frequently on the radio, on the Grange Hall and other programs.

Anyone who has attended one of the Christmas parties of the Country Dance Society, with



Youngsters are among the most eager participants in Ed Durlacher's square dance sessions held in New York's parks

the ceremony of the carrying in of the boar's head, the enchanting music and traditional dances, knows how deeply rooted this organization has become in the 31 years of its existence. When Cecil Sharp came to the United States in 1914-15 to help Granville Barker with the American production of Shakespeare's *Midsummer Night's Dream*, he also taught and lectured on English country dances and songs in New York and other American cities. The United States branch of the English Folk Dance Society was established in 1915. Mr. Sharp returned in 1917-18, and spent 46 weeks collecting the Appalachian songs which constitute one of the most valuable volumes of folk material we have.

Society Branches Out

During the celebration of the Shakespeare Tercentenary in 1916 the New York Center provided an English Interlude in Percy Mac-Kaye's *Masque of Caliban*. Mr. Sharp composed the scenario and directed the Interlude which represented the celebration of an Elizabethan May-Day Festival. It won first prize at the Lewisohn Stadium and was repeated in St. Louis and Cincinnati. Soon branches of the society sprang up in widely scattered communities. In 1926 the New York group brought over Marjorie Barnett as organizer and teacher, and when Miss Barnett went to Rochester, N. Y., a year later to establish a branch there, May Gadd came from England to succeed her. Miss Gadd, who was appointed national director of the society by the council in 1937, left her position at the beginning of the war, but will return as soon as she has completed her work with the USO organizations.

Because the term country dance includes both English dances and American square and country dances and because the society wished to correct the mistaken impression that it was open only to people of English descent and was interested only in English dances, the name was changed to Country Dance Society in 1940. In the spring of the preceding year Douglas Kennedy, Cecil Sharp's successor as director of the English Society, came to the United States for a teaching and lecture tour which took him as far west as Chicago.

The Country Dance Society has its magazine, *The Country Dancer*. New York classes have been held at the City Center, with Philip Merrill supervising country dances, and playing the piano and accordion, and Robert Hider leading the Morris dances. At parties the oboe, drum and violin are used. Classes average about 40 and at least 150 dancers come to the parties. All ages and professions are represented. Before

the war, the society held festivals at the armory on Lexington Avenue at 67th Street; of late, the Hunter College Gymnasium has been used. But plans are under way to revive the full scope of its activities. The seventeenth annual summer dance camp was held this year at Pinewoods Camp, Long Pond, Buzzards' Bay in Massachusetts. And a Christmas session is offered at Berea College in Kentucky where dances are taught and celebrations are held.

Another evidence of the rapidly growing popularity of folk dancing and music is the course held last year at the New York City Center by Lola Rom. Each of the eight sessions was devoted to the dances of a different nationality and at the final session the leaders of all the groups were present. Original folk instruments were used whenever possible and the history, customs and regional characteristics of the various nations were discussed, as well as the dances themselves which were demonstrated by experts. In the future, not only ethnic groups but the public at large will enjoy the colorful festivals and evenings of pleasure which group dancing affords. Unlike jitter and jive it is a social activity for all ages, professions and kinds of people.

Metropolitan—AGMA

(Continued from page 3)

the AGMA demand that the number of choristers remain at 94 was an infringement on its right to determine the artistic competence of its personnel.

Outlining the standpoint of the AGMA, Lawrence Tibbett, president, said in a recent statement, "The issues involved with the Metropolitan served to focus our attention on the fact that AGMA is the only union in the performing artists' field insisting on the right to determine the artistic standards and number of choristers to be hired."

Mr. Tibbett said the reasons for this were the specialized nature of operatic chorus singing, the limited number of jobs available and the choristers annual wages which amount to, "at most, \$1,000 annually." He continued that the AGMA had modified its stand because it "seeks a fuller and richer expression of the musical arts." The AGMA Board of Governors said it "would continue to strive for adequate wages, severance pay, better working conditions, social security and unemployment laws, which are now denied them."

Although as MUSICAL AMERICA went to press the Metropolitan was filing requests for subscriptions, music lovers had feared that there might be no season this year at the opera house. In a letter dated Aug. 16, George Sloan, chairman of the board of directors of the Metropolitan Opera Association, said, "It is customary at this season of the year for the Metropolitan Opera Association to send out subscription renewals. We regret that we cannot ask for such renewals at this time because of the unsettled demands made upon us by the American Guild of Musical Artists."

Mr. Sloan said that the union's demands would mean a \$151,000 addition to the budget which the Association cannot afford.

City Center Plans

(Continued from page 3)

assistant conductor Anne Kullmer. Igor Schwezoff will again serve as ballet choreographer and H. A. Condell continues as stage designer.

Programs to be offered by Leonard Bernstein will include Marc Blitzstein's *Airborne Symphony*, the Leningrad Symphony (No. 7) of Shostakovich, Stravinsky's *Oedipus Rex*, the Violin Concerto of Benjamin Britten with Werner Lywen as soloist. Bartok's *Music for Strings, Percussion and Celesta*, Milhaud's *Concerto for Two Pianos* with Gold and Fizdale as soloists, a revival of Aaron Copland's *Piano Concerto* with Leo Smit as soloist, the world premiere of Alex North's *Revue for Clarinet and Orchestra* with Benny Goodman as soloist, a new symphony by Gamargo Guarneri and Ravel's *Left Hand Piano Concerto* with Paul Wittgenstein as soloist.



FOR MERIT

On behalf of the Chamber of Commerce Helen Traubel (center) presents awards to winners in the Laguna Beach, California, Festival of Arts



TEST FLIGHT

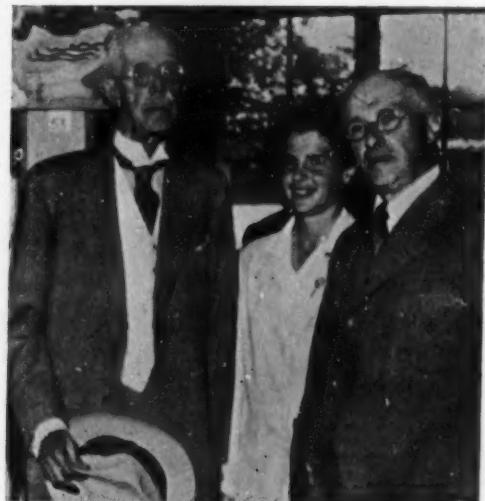
William Kapell takes off for a South American tour carrying a 16-pound practice piano, the invention of Harold B. Rhodes. The pianist is to test the effect of altitude and climate on the new instrument



Ben Greenhaus

JOURNEY'S END

Erich Leinsdorf gets a royal family welcome as he returns to his Larchmont home after an extended series of guest engagements in England and Holland



ROYAL PATRON

Russell Kingman, cellist of the American String Quartet, chats with King Gustav V of Sweden, with whom he visited at the King's summer place near Verberg



BON VOYAGE

Ugo Novelli, bass, who is to sing with the Philadelphia La Scala Opera this season, poses in Italy with Tito Ruffo and Impresario Glassi before leaving for America



HONORED

Mrs. Guy Patterson Gannett receives the Master of Arts degree from Bates College in recognition of her work in the National Federation's War Service Program. From the left, Herman D. Ruhm, Jr.; Mrs. Gannett; Erwin D. Canham of the Christian Science Monitor; Governor Stassen of Minnesota



FROM SWITZERLAND

Zino Francescatti with Sir Malcolm Sargent at the Lucerne Festival, where they both made appearances

Hans Blattler

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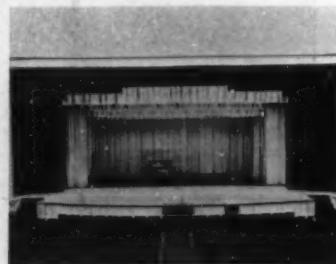
a series of featured attractions for the season 1946-1947

to be given at

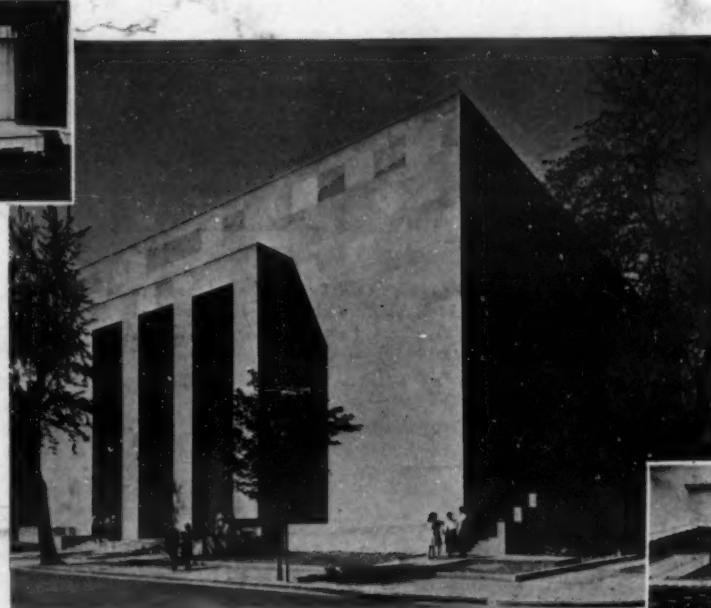
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